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THIRD SERIES VOL 61 NUMBER 3

JANUARY 1954

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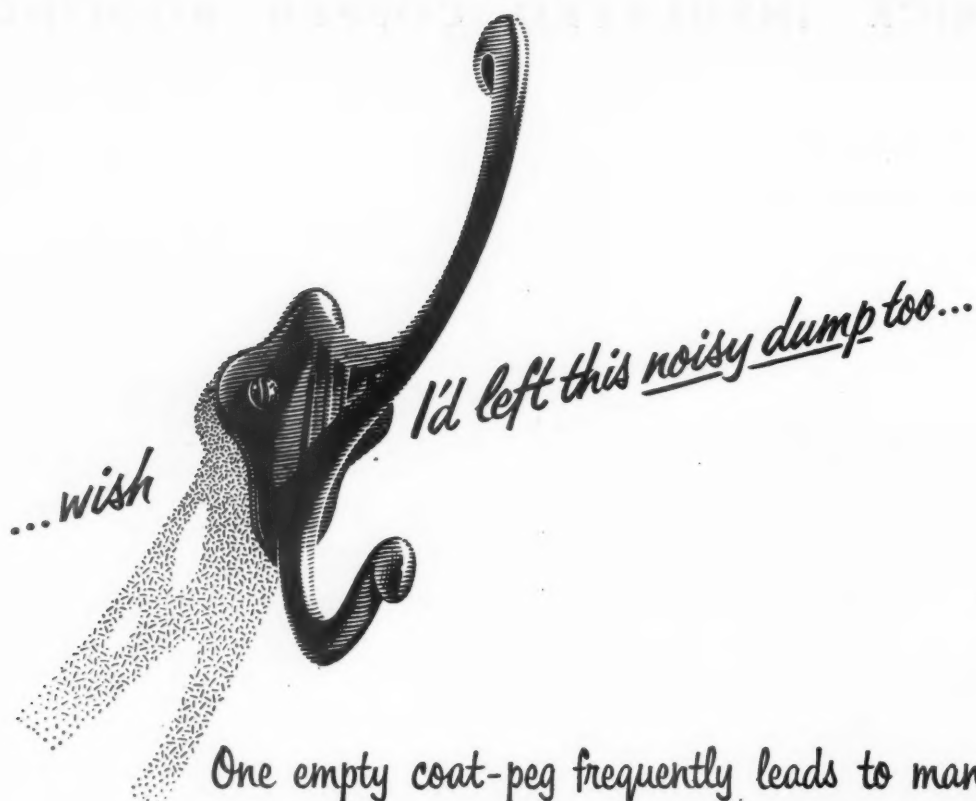
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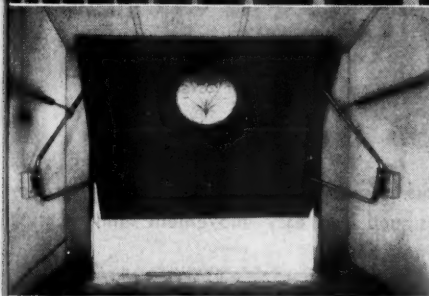
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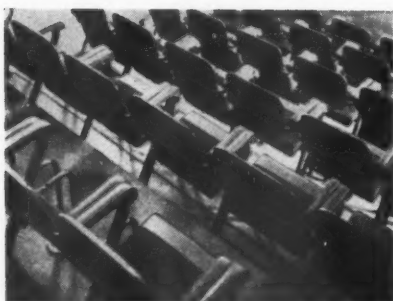
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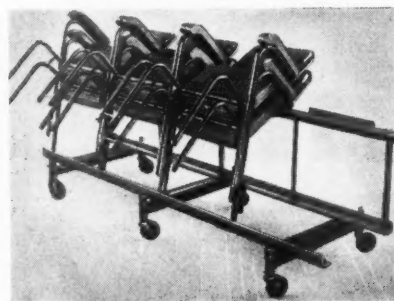


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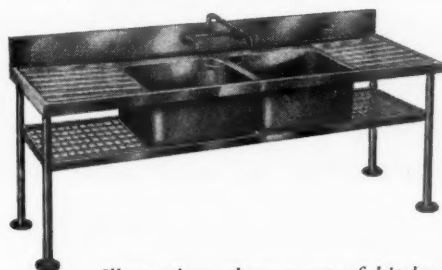
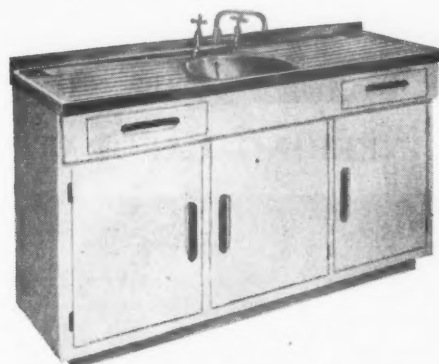
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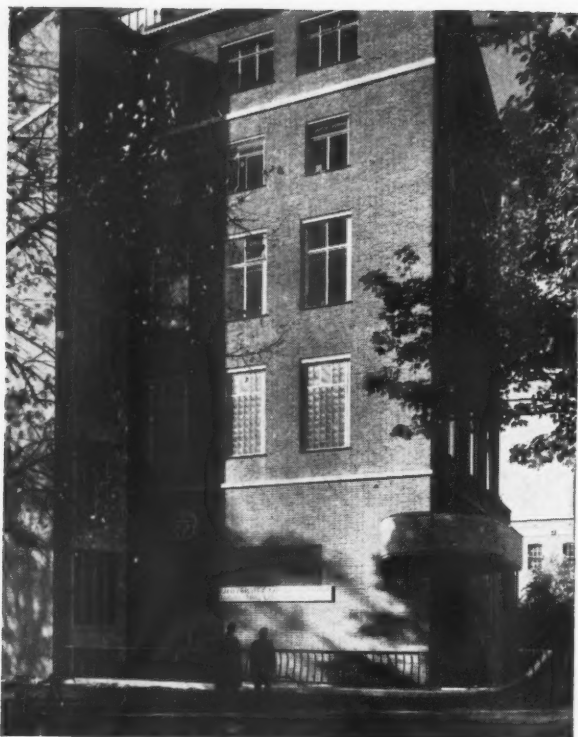
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distinctive lounge
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Writing Room with wall
panelling in dyed orange
ash with window wall in
Vavona Burr.

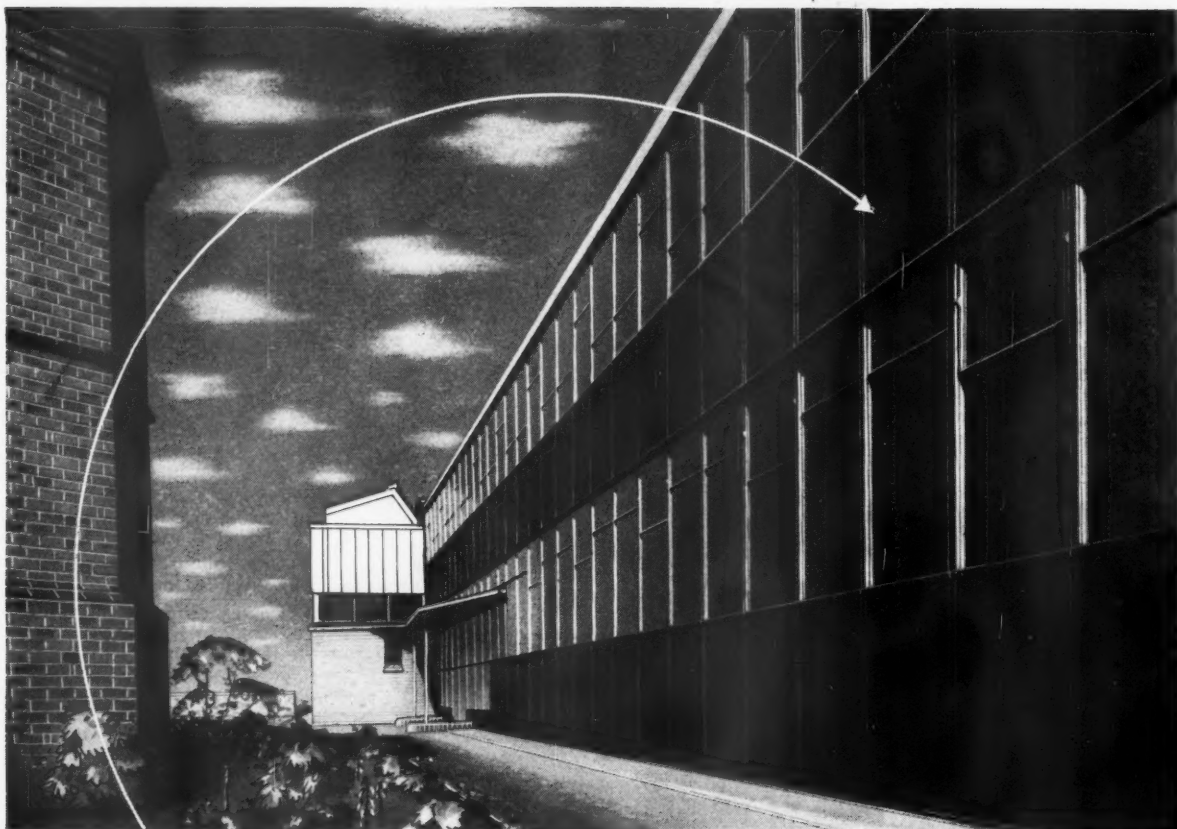
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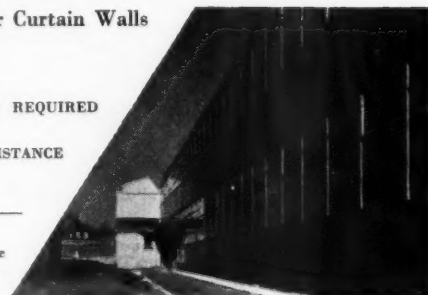


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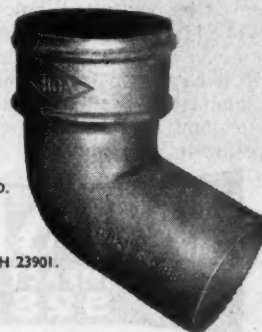
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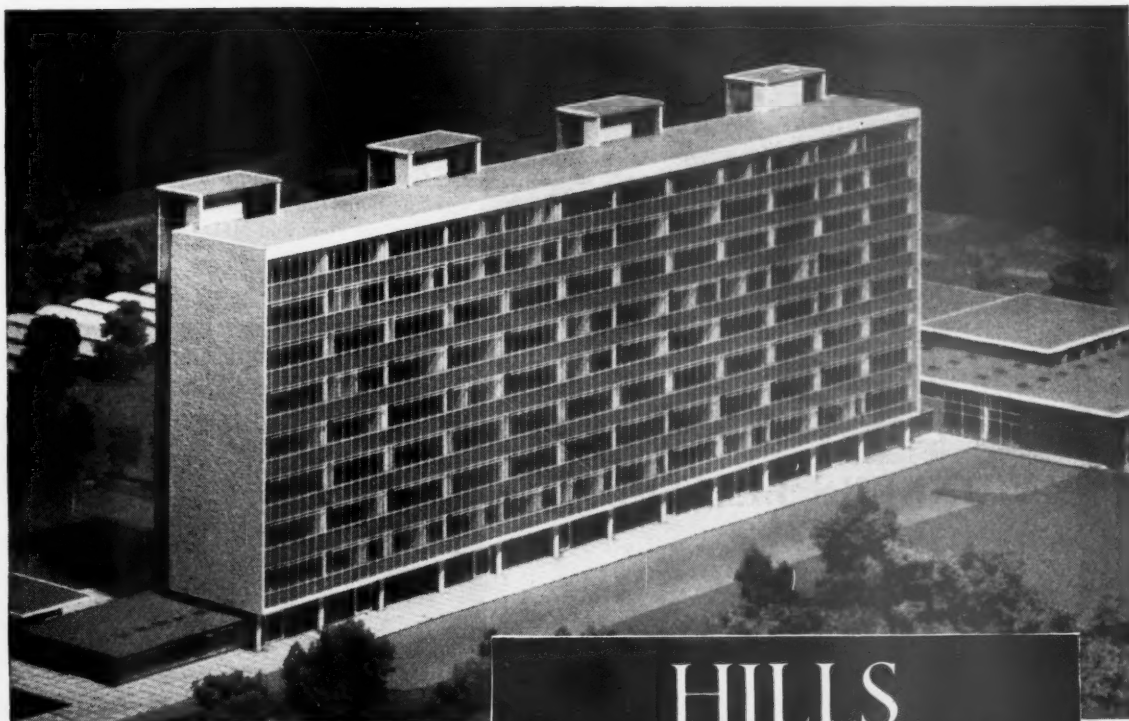
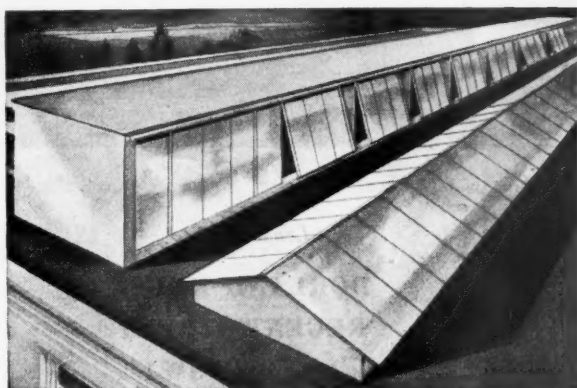


Illustration above is of the Strand Comprehensive School at Tulse Hill. Architect to the London County Council: Dr. J. L. Martin, M.A., Ph.D., F.R.I.B.A. Schools Architect: Sydney Howard, L.R.I.B.A. Architect in charge: J. M. Kidall, A.R.I.B.A.

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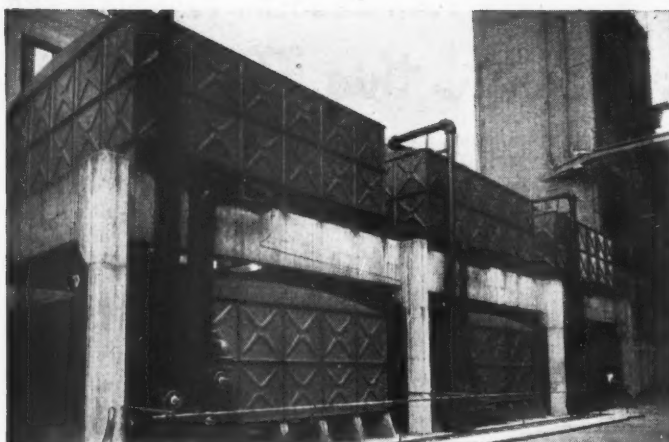
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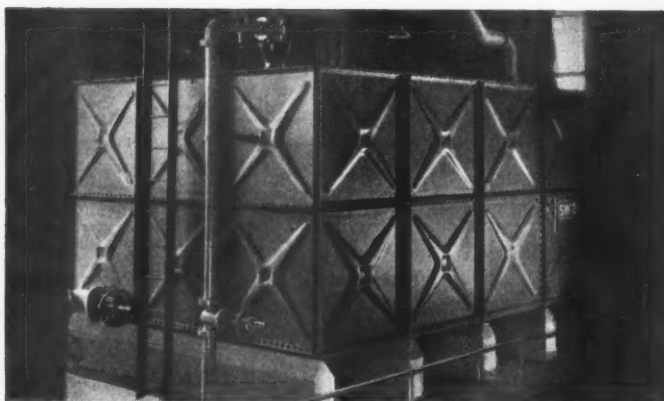
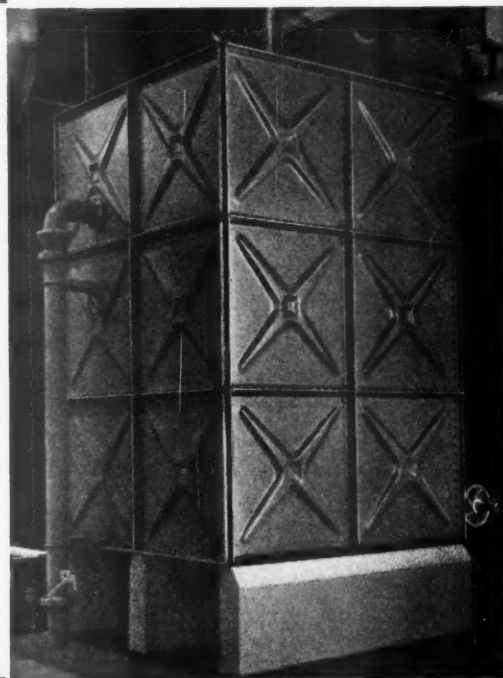
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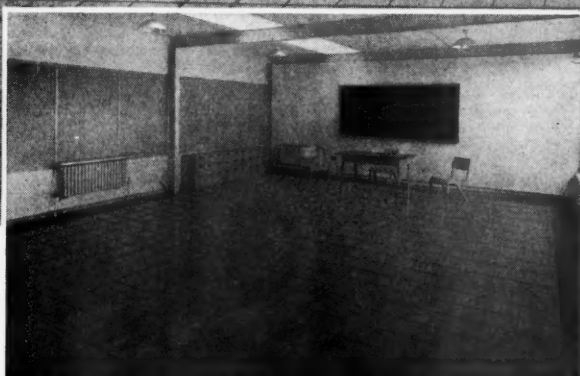
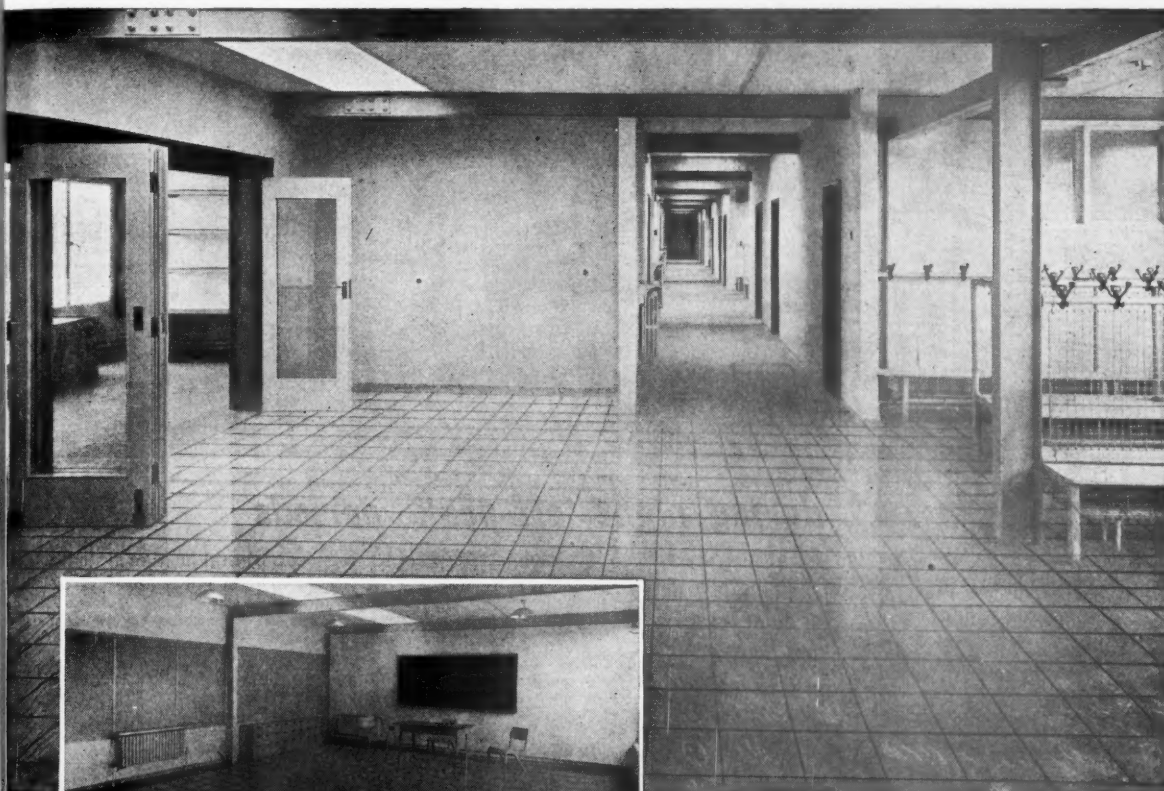


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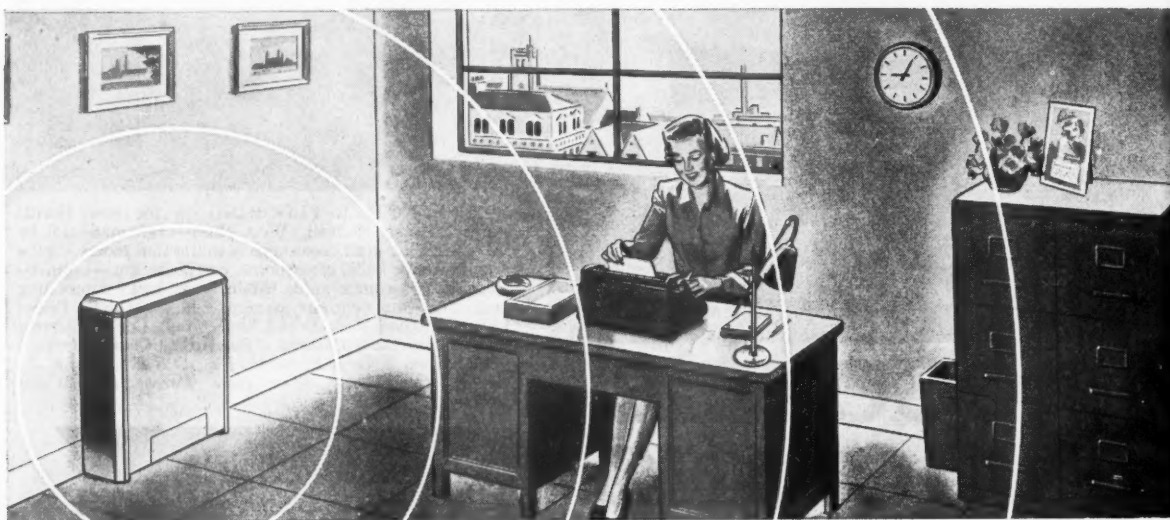
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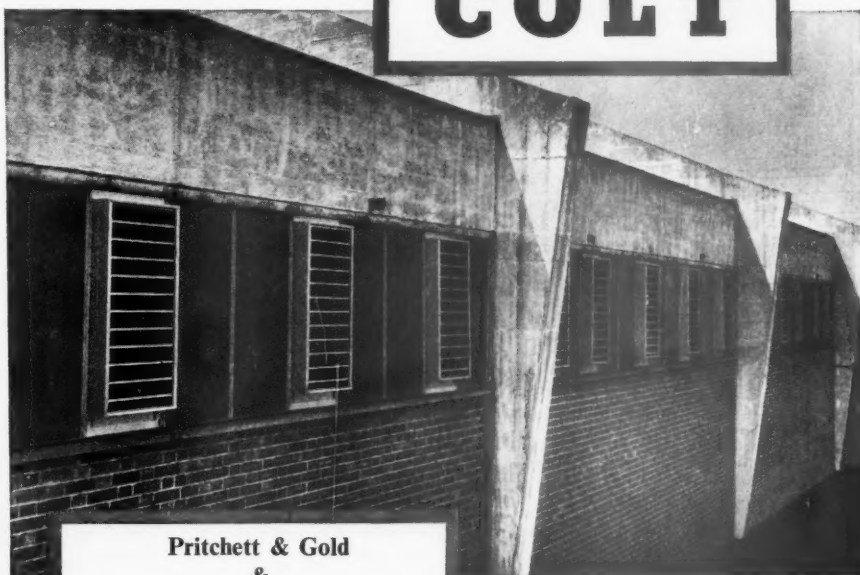
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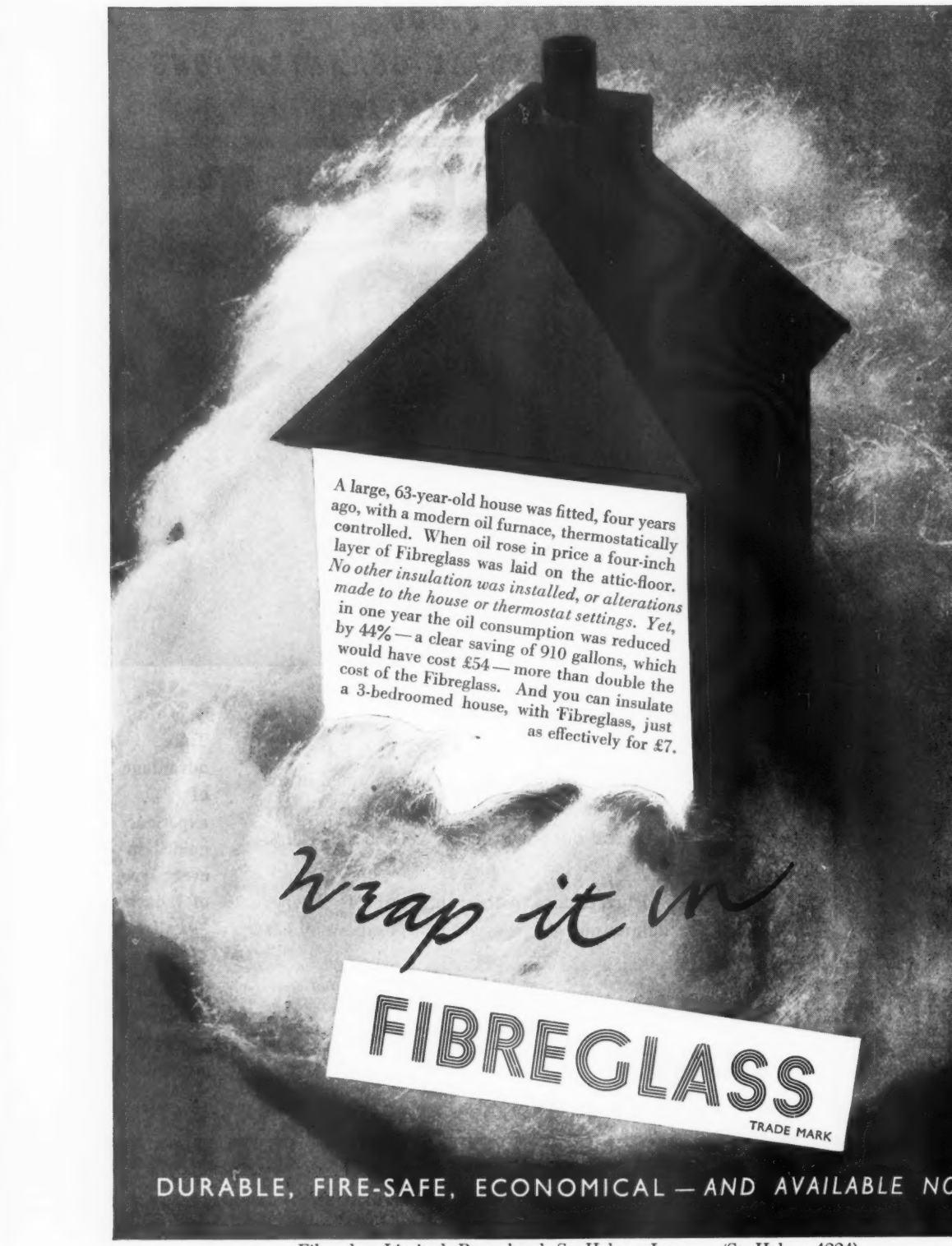
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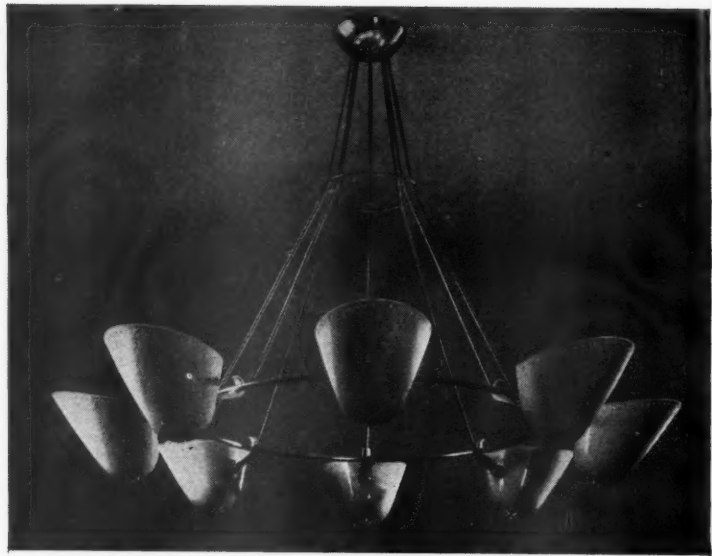
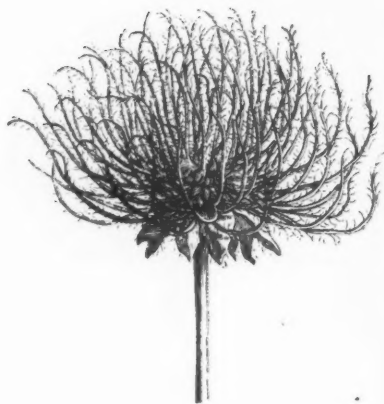
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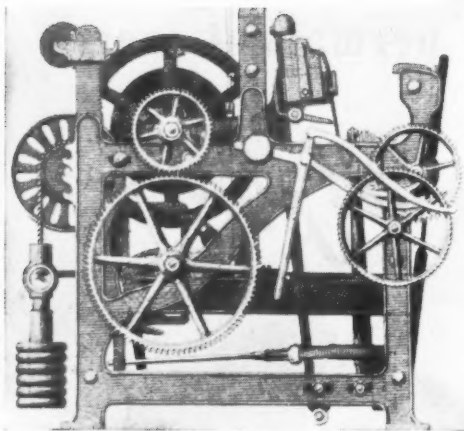
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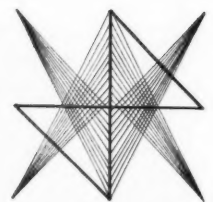
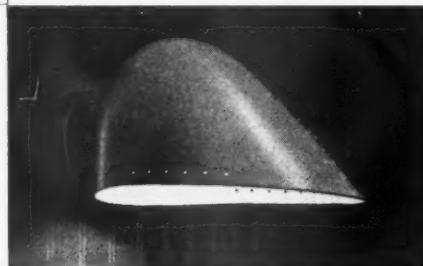
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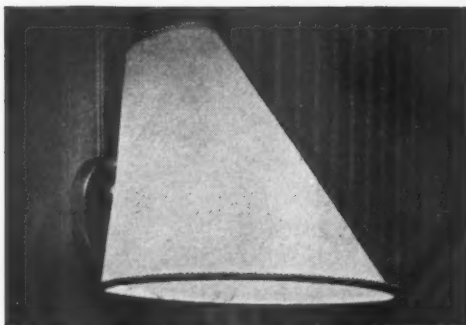
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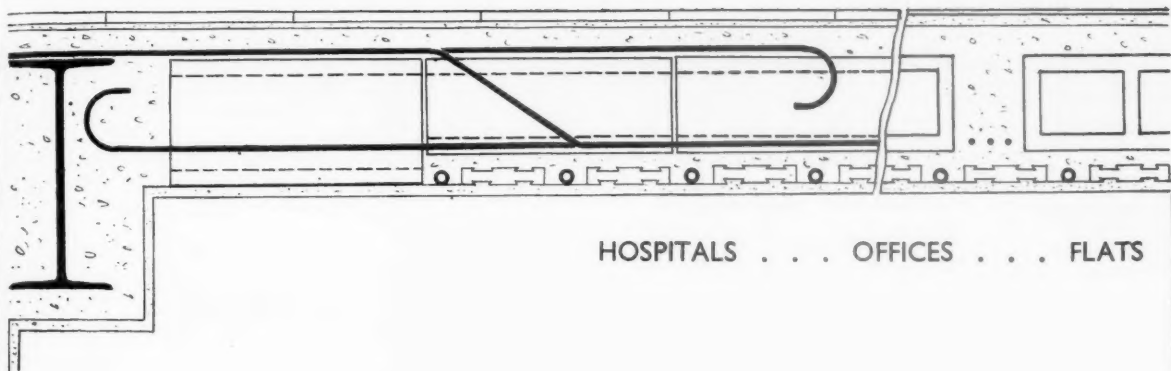
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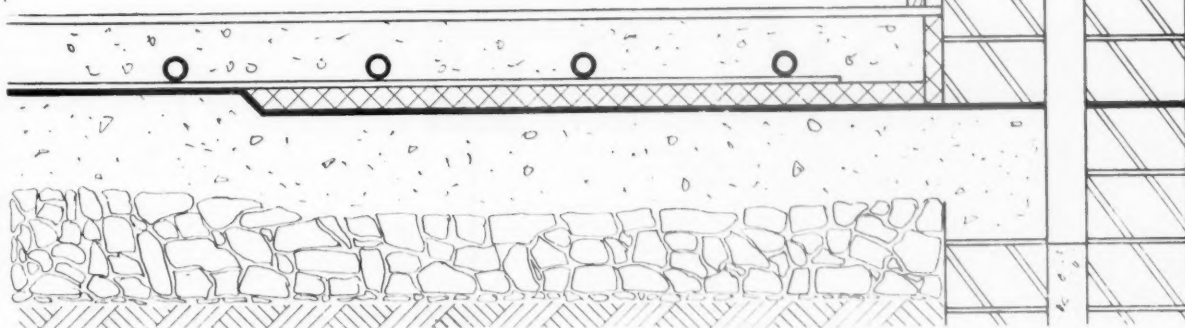
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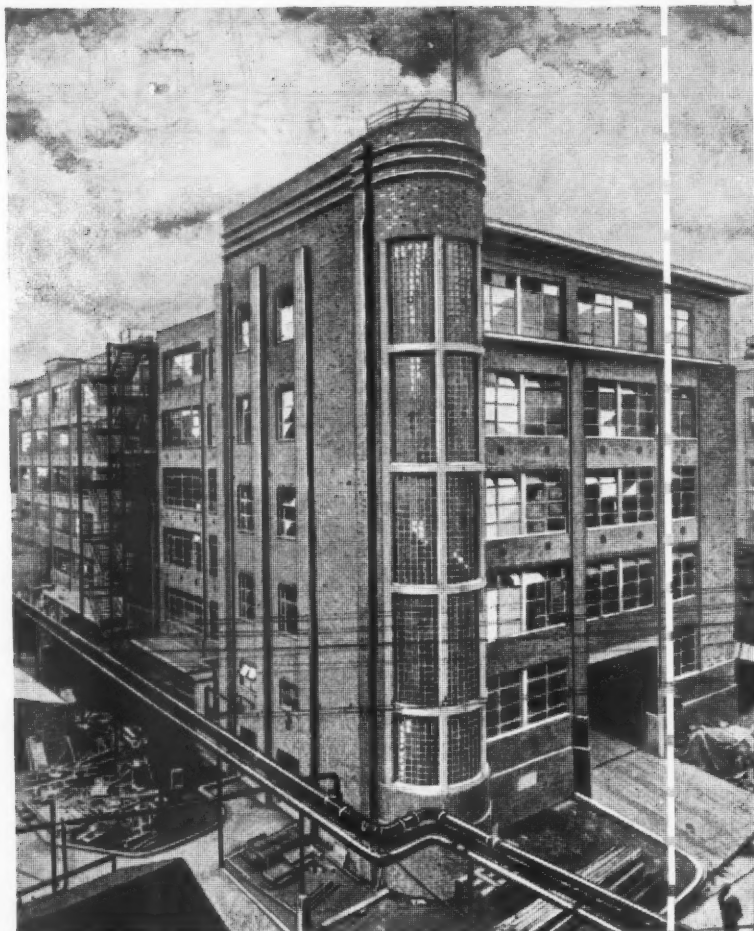
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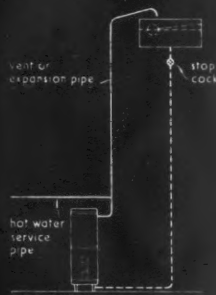
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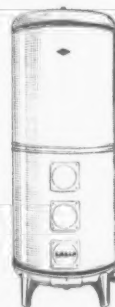


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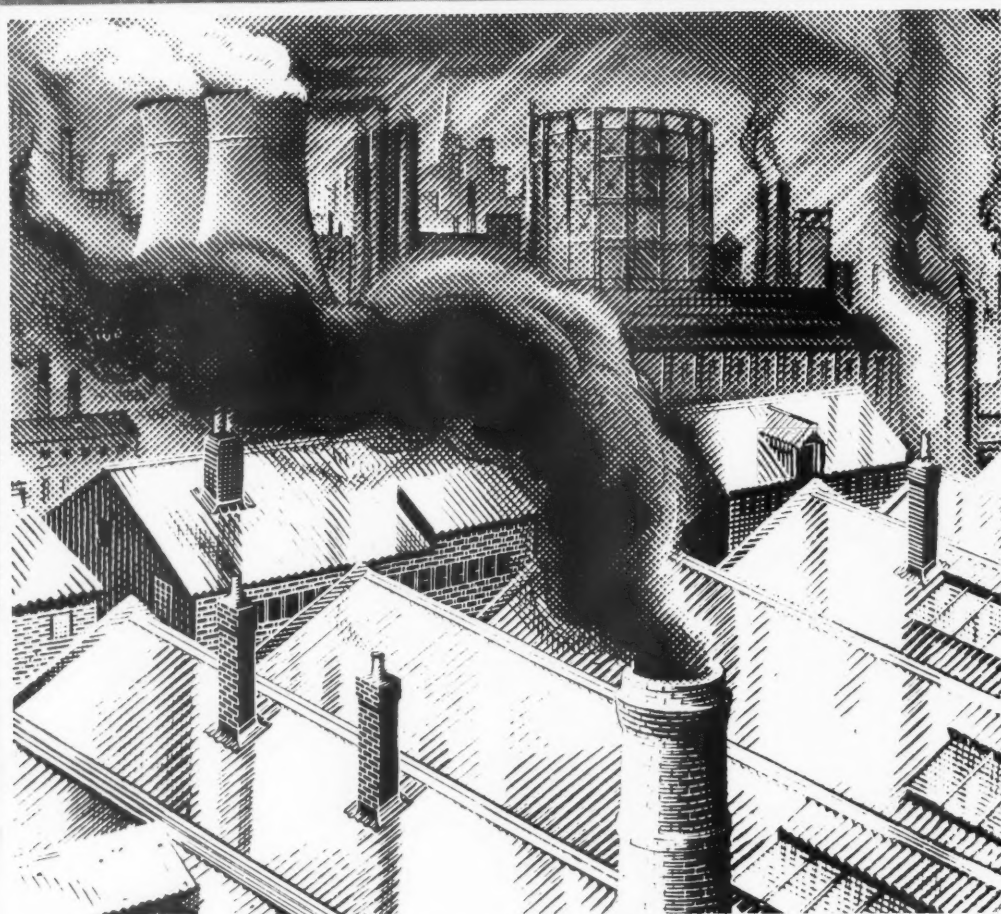
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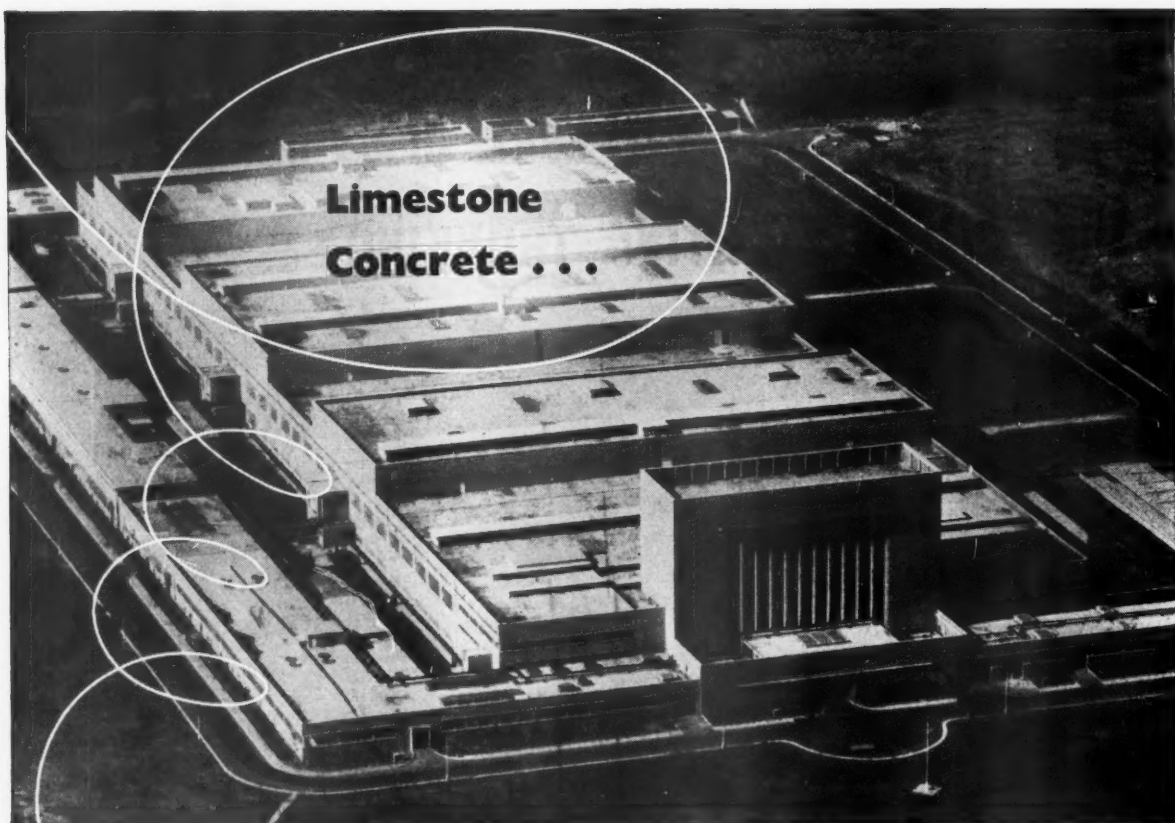


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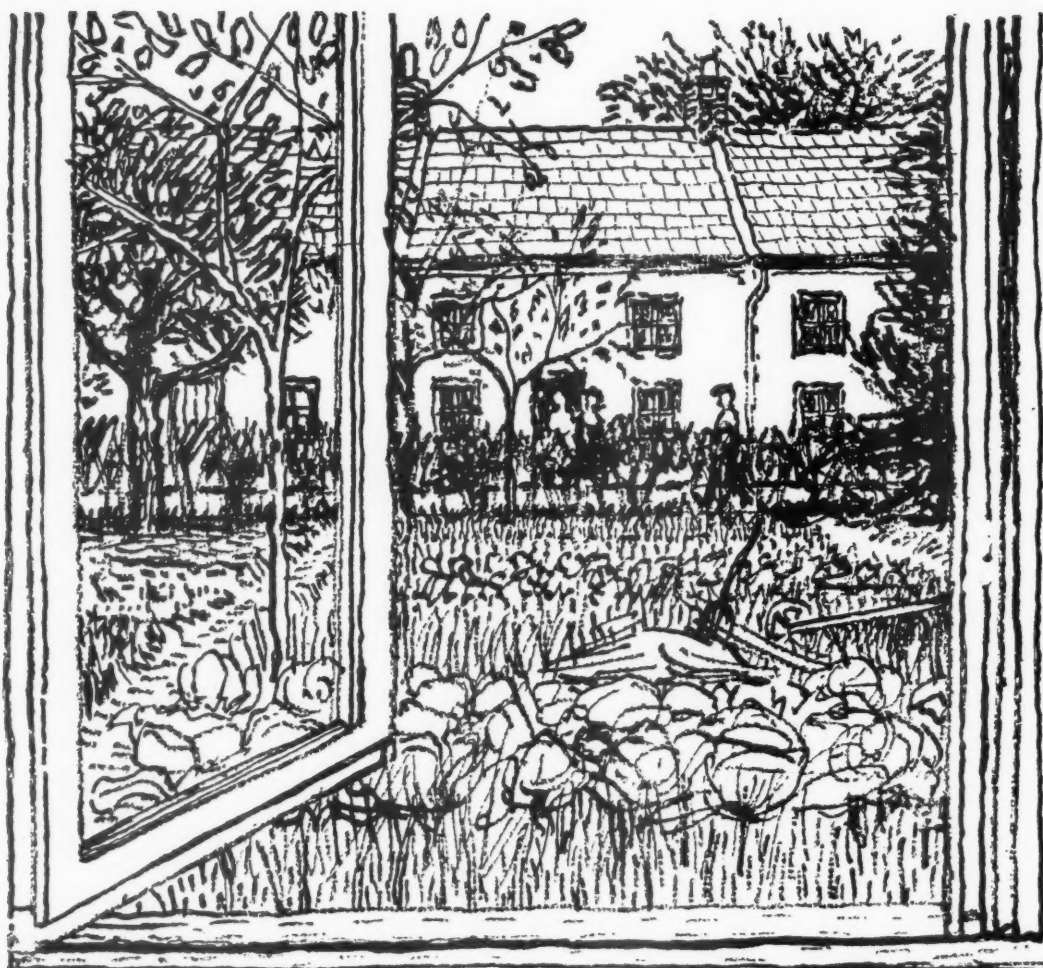
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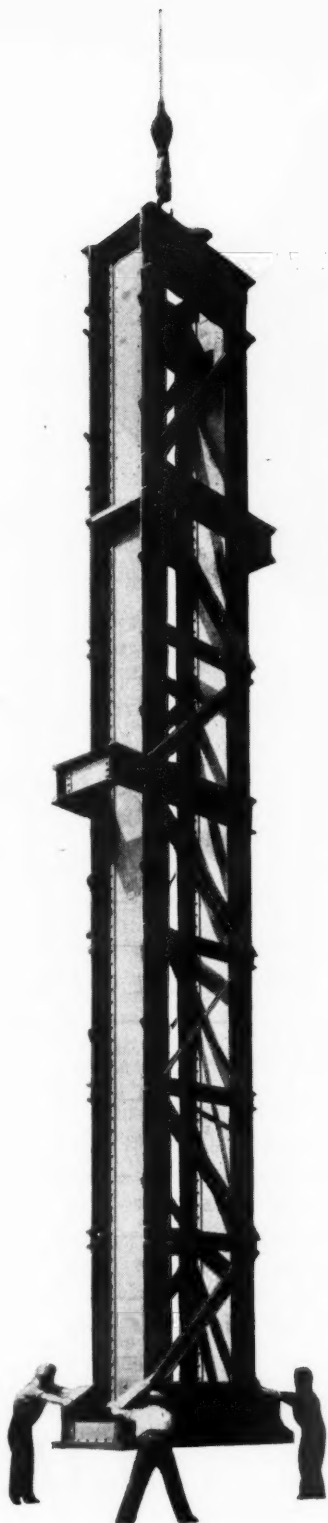
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JANUARY 1954

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New Year Honours List

Knights Bachelor. Herbert Manzoni, City Engineer, Birmingham. Edward Maufe, R.A.

C.B. A. J. Filer, Under-Secretary, Ministry of Works. J. H. Forshaw, M.C. [F].

K.B.E. Sir Thomas P. Bennett [F]. Jacob Epstein.

C.B.E. J. T. A. Brooks, Chief Quantity Surveyor, Ministry of Works. Robin Darwin, Principal, Royal College of Art. Frederick Gibberd [F]. Alan Pitt Robbins (lately News Editor of THE TIMES). *C.M.G.* T. N. Wynne-Jones, C.B.E. [F] (Ceylon).

O.B.E. Alexander William Graham [L], Ian M. Leslie, Editor THE BUILDER. A. C. Manuel [A], Ministry of Works. W. W. Sappcote (Birmingham) (Contractor. Member of the Joint Contracts Tribunal).

M.B.E. John Ralph Edwards [F]. R. V. Hayman [L].

Housing Medals 1954 and 1955

There are two innovations in the 1954 competition for Housing Medals. The field of entry is extended to cover post-war housing schemes completed at any time up to 31 December 1953, provided they have not been submitted in previous competitions. Also, diplomas will be awarded to the builders of winning schemes. As in 1953, the juries will pay particular attention to schemes embodying 'People's Houses' or new tradition houses.

The closing date for entries is 27 February 1954 and full particulars are given in Circular No. 68/53 issued by the Ministry of Housing and Local Government.

Housing Repairs and Rents Bill 1954

Representatives of the R.I.B.A. and R.I.C.S. have discussed with officers of the Ministry of Housing and Local Government what action can be taken to assist the objects of the Housing Repairs and Rents Bill 1954. The officers of the Ministry have suggested that it would be of service to building owners to have available in the offices of local planning authorities lists of names of private practitioners able to undertake work on survey and reconstruction of obsolescent property.

Arrangements are already in hand through Allied Societies for the preparation and deposit of such lists in the provinces.

Members in practice in the counties of London and Middlesex who may be interested in undertaking this work should send their names to the R.I.B.A. and the names of local authorities in whose areas their main practice lies. From these particulars lists will be prepared at the R.I.B.A. for deposit with planning authorities in London and Middlesex.

The R.I.B.A. Dinner

Field Marshal the Rt. Hon. Earl Alexander of Tunis, Minister of Defence and Honorary Fellow R.I.B.A., has consented to propose the toast of the Royal Institute at the dinner to be held on 19 February. After the reply by the President, the toast of the guests is to be proposed by Sir Hugh Casson [F]; the reply will be by the Rt. Hon. Lord Asquith of Bishopstone.

The dinner is being held at Grosvenor House, Park Lane, and the President and Mrs. Robertson will receive the guests from 7 to 7.30 p.m. Members are reminded that all applications for tickets, accompanied by cheques, must be received by the Secretary not later than 2 February. Tickets are 32s. 6d. each, exclusive of wines.

'Designing a Town'

The acid test of success in the Christmas Holiday Lectures is the attendance at the second lecture after the children have heard the first. That the second audience was as numerous and as enthusiastic as the first when the Hon. Lionel Brett [F] lectured on 'Designing a Town' is evidence enough that the children understood and appreciated to the full his fascinating exposition of what is, after all, a highly technical subject.

In his first lecture, entitled 'An Old Town', he explained to his audience the accidental and purposeful influences which have determined the shape of towns from the unplanned native quarter of Zanzibar, through Roman and later gridiron towns, medieval plans, fortress towns, Venice, Le Corbusier's imaginary metropolis for 1,000,000 people, Versailles, Edinburgh New Town, Bath, the English village, Port Sunlight to London and to-day.

He began his second lecture, 'A New Town', with an account of the work of Ebenezer Howard and Unwin. Thence he took his audience at a bound to American skyscraper towns and High Paddington and thence back to a view of Lacock. He said: 'We have there two ideals—the ideal of the brave new world and the ideal of a cosy, cuddly past—and how are we to reconcile them? Curiously enough, it can be done. We can get the best of both.' Illustrating this by showing slides of several new developments, including the L.C.C. projects at Roehampton and Wimbledon, he then went on to discuss details of town planning such as shopping centres at Lansbury and Coventry, traffic arrangements, pedestrian precincts, trees and use of colour.

A vote of thanks was proposed by Peter Shephard [A], who told his listeners that the responsibility for remodelling our towns would be theirs as future citizens.

Building in Stone

The following letter from the President was published in THE TIMES of 23 December 1953.

SIR:

Building owners and architects in London will be encouraged at the Prime Minister's promise, given at the recent Lord Mayor's banquet, that building licences are to be more freely issued and adequate notice given to permit of planning in advance and the maintenance of a steady rhythm of work. My friends concerned with the quarrying of stone and with the stone mason's craft are, however, still greatly troubled at the difficulties facing them. The Government have recognised the need to keep the mason's craft in being, and Government training centres played a noteworthy part in the revival of the craft shortly after the war.

Through the channels of apprenticeship and Government training schemes, many boys leaving school at that time entered the craft, but in the past three years, building restrictions have caused a drastic diminution in masonry work. Many have left the craft; those remaining have insufficient work on which to train, and there is a real danger that when the revival takes place there will be but few skilled masons to do the work. Official unemployment figures do not give a true picture, since they take no account of men leaving the craft for other occupations.

The Minister of Works has said that sympathetic consideration will be given to the issue of building licences for projects involving substantial quantities of stonework, but clearly there must be a limit in the extent to which the normal priority classification for buildings can be overridden. I am assured from official sources that all that can be done within these limits to help is being done. It remains for architects and building owners to add their contributions: architects by considering to what extent they can specify stonework, and building owners by considering the advantages of this ancient and well-tried building material, which is available in large quantities, and which has contributed so greatly in the past to the character of London.

Yours faithfully,

HOWARD ROBERTSON, *President, R.I.B.A.*

R.I.B.A. Exhibition of Photographs of Venetian Villas

This exhibition is to be the Royal Institute's major spring exhibition. It will be on view from 25 February to 27 March and will be opened by the Italian Ambassador.

The exhibition, which has already been shown with conspicuous success at Treviso, Milan and Rome, is being brought to London specially for showing at the Institute. It consists of exceptionally fine photographs of villas in the Italian province of Venetia, ranging in style from early Venetian Gothic to the Neo-classicism of the Napoleonic era. There are eight main sections in the exhibition, corresponding with the eight regions that make up the province—Venice, Verona, Vicenza, Padua, Treviso, Rovigo, Udine and Belluno.

In addition to numerous examples of Gothic and Palladian architecture, the exhibition includes a photograph of the remains of Petrarch's famous villa at Arquà, built in the mid 14th century, which was to become the prototype of the first country houses in Venetia. Prominently featured in the exhibition are Palladio's superb villas in and around Vicenza.

It is expected that the exhibition will visit some of the major towns in Britain before it returns to the Continent.

R.I.B.A. Exhibition of Polish Architecture

This exhibition is being sponsored by the Polish Cultural Institute and will be shown at the Royal Institute early in April. The exhibition shows the enormous amount of reconstruction which has been accomplished since the war and the opportunities which have been taken to replan and remodel the devastated towns. A large section of the exhibition deals with the rebuilding of Warsaw.

Exhibition: Fire Research and the Architect

The exhibition, announced in earlier JOURNALS, dealing with the work of the Fire Research Station at Elstree, will be on view at the R.I.B.A. from 10 to 26 February. It has been prepared by the Joint Fire Research Organisation which is run jointly by the D.S.I.R. and the Fire Offices Committee. The Station is concerned with investigating the causes of fires, the way in which they spread and the efficiency of firefighting methods and equipment. For many years an important part of its work has been the testing of elements of structure for fire resistance.

The Station receives considerable guidance in deciding lines of research from its work on compiling the fire statistics of this country. Every year some eighty thousand reports on fires attended by fire brigades are received at the Station where they are classified and analysed. One of the exhibits deals with this part of the work.

Other subjects covered by the exhibition include the testing of wood, wallboards, textiles and other materials. Tests of ignitability make it possible to decide the safe distances from fires, stoves and stovepipes at which these materials may be used in buildings.

The exhibition will show how models are now used for carrying out research into the spread of fire. Hitherto full-scale tests have been necessary and these are both destructive and costly.

Exhibits of particular interest will illustrate the work done at the Station on the fire resistance of walls, floors, columns and beams of various types. The components are furnace-tested to destruction and the results of the tests are made available to manufacturers, designers, architects and others interested in the behaviour of structural elements when exposed to high temperatures.

A great deal of valuable work has been done recently on the fire resistance of prestressed concrete beams and columns. Until recently little was known about the behaviour of these units when subjected to fire. Fire tests on full-scale beams gave valuable information about them and made it possible to determine their grades of fire resistance.

The exhibition will also illustrate the behaviour of smouldering materials in causing fires and will show work on the problems of fire fighting. A section dealing with burning liquids will illustrate the use of water sprays with carefully controlled drop sizes and the use of foam solutions for smothering fires in inflammable liquids.

Index to Practice Notes

An index to Practice Notes published in the JOURNAL from January to December 1953 has now been prepared, and copies may be obtained free of charge on application to the Secretary, R.I.B.A.

Copies of the previous indexes for 1945–1950, 1951 and 1952 are still available, and may also be obtained on application.

R.I.B.A. Diary

TUESDAY 2 FEBRUARY. 6 P.M. General Meeting. President's Address to Students. Criticism by Basil Spence, O.B.E., A.R.A., A.R.S.A. [F]. of work submitted for Prizes and Studentships. Presentation of Prizes.

MONDAY 8 FEBRUARY. 6 P.M. Library Group meeting. *The Rebuilding of Blandford after the Fire of 1731*—Anthony Avenell [A].

WEDNESDAY 10 FEBRUARY–SATURDAY 20 FEBRUARY. On view, the three final designs in the competition for the Royal Armoured Corps Memorial.

WEDNESDAY 10 FEBRUARY–FRIDAY 26 FEBRUARY. Exhibition. Fire Research and the Architect. Mon.–Fri. 10 a.m.–7 p.m. Sat. 10 a.m.–5 p.m.

FRIDAY 19 FEBRUARY. 7 FOR 7.30 P.M. Grosvenor House. R.I.B.A. Dinner.

THURSDAY 25 FEBRUARY–SATURDAY 27 MARCH. Exhibition. Photographs of Venetian Villas. Mon.–Fri. 10 a.m.–7 p.m. Sat. 10 a.m.–5 p.m.



Honour Your Forbears

By John Betjeman

Read before the R.I.B.A. on 5 January 1954. The President in the chair

I AM very pleased and honoured to be asked by the Institute to address you. If I may be personal for a moment, and possibly for all the forty minutes allotted to me, I would like to say that I regard this opportunity of addressing you as the repayment of a debt. For years now, though not a member of it, I have treated your Institute as a club: walking in and using your library and always receiving the greatest courtesy and help from its assistants. I have stood in wondering awe before the portraits that used to hang in your building in Conduit Street and now hang in this building, studying the features of such heroes of mine as Sir Ernest George, Sir Horace Jones, Sir Charles Barry, Professor Cockerell and Leonard Stokes. Perhaps in a way these visits have been a compensation to me for the fact that I am not an architect. Dear boys, I wasted my youth. Too late did I find that the architect I wanted to be I could never become. After I had been sent down from Oxford for the second time my father's patience was exhausted, and I have had to earn my living writing balderdash instead of conferring on this island heaven knows what fancy structures, with every barge board and pinnacle on them that finance would allow. As this was not to be, instead I have made friends of the buildings of this country, that constantly interesting public gallery which is open day and night, and which is more important a monument of our civilisation than all the pictures and music and literature of the world. Remember this, dear architects who hear me and dear architects to be, when all our bones are dust again our buildings will remain. They are the witnesses to our civilisation or lack of it. Are we to be remembered by Salisbury Cathedral or Burton-the-Tailor-of-Taste? You are the final and the greatest artists we have.

It is indeed an honour to address you. And it is a repayment of another debt. Architects have always been a large proportion of my greatest friends. How many glasses of sherry did I enjoy with old Mr. Voysey in the Arts Club, when he was being hailed, much to his disgust, as a pioneer of the modern movement! When I used to connect his name with George Walton and Charles Rennie Mackintosh, his kind old face screwed up with distaste, he would say, 'We used to call them the Spook School'. And indeed the domestic architect he most admired was Norman Shaw, whom Lutyens himself described as our greatest architect since Wren, if not greater. The only contemporary architect Mr. Voysey admired was Sir Ninian Comper, who is still with us; and I remember an historic dinner in Hatchett's Restaurant

when I brought those two together with that superb writer and Old Harrovian, John Newenham Summerson, as a fourth.

Through Mr. Voysey I became a brother of the Art Workers' Guild, and through that met such men as C. R. Ashbee, Harry Redfern and F. W. Troup. When I married I was a floating adventurer with no permanent address and old Mr. Baillie Scott and his wife allowed me to use their house in Kent as a registered address. Baillie Scott—it is a name coming back into its own. I remember how that delightful, humorous and modest architect was so proud of what was once written of his work—'No man has built more and done less damage to the English landscape than Baillie Scott'. Last among my friends, but often first in my thoughts, is Sir Ninian Comper, the church architect—let me advise you to step into St. Cyprian's, Baker Street (1900) after this meeting, or to visit St. Philip's, Cosham, Carshalton Parish Church, or St. Mary's, Wellingborough, before dismissing this sensitive artist as a mere hanger-on from the Gothic Revival. Comper, dear members of the Institute, is not a member of your R.I.B.A. He is not even registered. He does not hold with architectural schools, but with the system of articulated pupils. He does not belong to your Institute because he disapproves of professionalism as did Bodley, Street and Norman Shaw and Butterfield before him. I hope you will think none the worse of him for such individualism as that. There is something delightfully ironic and English in the fact that though he puts after his name in *Who's Who* 'architect (not registered)' and is therefore liable to a fine of £100, King George VI knighted him as an architect. And many members of your Institute who put art in front of professionalism were delighted by the honour conferred on him in well over his eightieth year.

Honour Your Forbears! What is it that these architects whom we admire in the past and whom some of us have had the privilege of knowing, what is it that they have in common? To walk with an architect through the streets of London is one of the pleasures I most enjoy. He will stand with you in front of some building and say, 'That's old So-and-So's job. I don't like the way he always over-emphasises his dormers and he seems to have gone to pieces over his ground floor. I mean look at that front door. I suppose he thought he was being like Norman Shaw, but it's a long way off, isn't it? Oh, I grant you he was a good planner, probably kept within his estimates. I wonder if you know the little bank he did at such and such a place. I think it's his best work. Poor fellow, he died of drink. But in my time he was

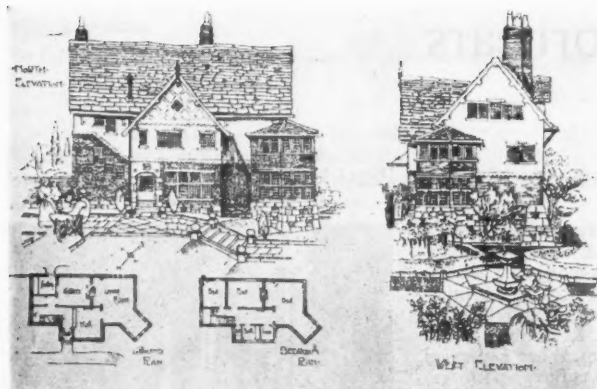


St. Cyprian's, Clarence Gate. Sir Ninian Comper

regarded as Beresford Pite's best pupil.' There we have biography, criticism and observation all mixed up. How much pleasanter and more informative it is than all this depersonalised stuff about trends and motifs and economics to which so many architectural critics treat us today.

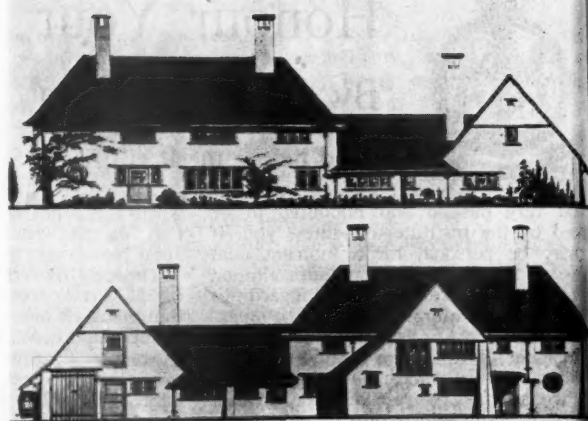
I see that I have not yet answered the question, what have these men in common. I think the chief thing they have in common with all the best architects is a sense of proportion. This quality runs through all good architectural work. It appears not only in the plan of a building, bedrooms being related to living rooms, or the chancel to the nave, or the administration block to the workshops. It appears in the building itself, in relation of window to wall space, in moulding and in decoration. A building does not have to be large to be perfectly proportioned, as we well know from Sir William Chambers' elegant little Marino Casino at Clontarf, Dublin.

Mouldings too have to be in proportion with a building. Though I hardly dare say so, it has long seemed to me that the mouldings on the exterior of St. Paul's Cathedral are inadequate to the building: though Hawksmore's mouldings and rustications on his Church of St. Mary Woolnoth in the City give a satisfying monumentality to that little building which is lacking in St. Paul's. Compare, too, the perfect moulding of any of Bodley's churches with the fussy over-elaboration caused by injudicious use of moulding in, let us say, that office building Sir Gilbert Scott designed as an entry to Dean's Yard, Westminster. Or compare,



Above: house at Rochdale. Edgar Wood

Right: Cuttycroft, Malvern. C. F. A. Voysey



where they stand side by side for you to see them, the ponderous complication of Sir Edwin Cooper's Port of London Authority Building in the City and Sir Edwin Lutyens' simple and graceful memorial to the Merchant Navy in Trinity Square. Or look at Ralph Knott's feeble chimneys and cupola of County Hall and compare them with the skyline of Shaw's Scotland Yard opposite. Look at Shell-Mex House as an outline compared with St. Paul's dome. And I would stretch the subject of proportion to include neighbourliness in street architecture. Have a look at your old Institute building in Conduit Street, and compare it with its new neighbour. Notice how often new buildings pay little regard to their neighbourhood and suffer under the dictation of standardised metal windows and niggardly committee taste. An architect must have a sense of proportion if he is designing a church, its fittings he must relate to its proportions. He must know how to dispose light and colour, how to create mystery. He must be humble.

Finally, proportion involves a sense of humour. I often think the reason why architects are such delightful company is because they have a sense of humour, and a sense of humour is really a sense of proportion. It is being able to see how some things juxtaposed with others are ludicrous. And what joke is funnier than an architectural joke? Have you ever stood on the corner of Vigo Street and looked across Regent Street to where Sir Reginald Blomfield's quadrant building abuts on Brewer Street? Just notice his roof arrangement. Then there are more spontaneous jokes like Sicilian Avenue in Southampton Row and that extraordinary building in Buckingham Gate known as Palgrave's Golden Treasury.

But though I can enjoy most architectural jokes, I do not think I will ever enjoy the ill-proportioned arrogance of things like the Odeon in Leicester Square, the Air Terminal at Victoria and some of the new office blocks appearing in the City and West End. I often think how terrible it will be if after some disaster nothing survives of London except those factories along the Great West Road.

Proportion is the first thing in architecture. I don't think there are defined rules about it, applicable everywhere and to any style. I think it is a gift, like an ear for music, and I think it requires humility, humour and a constant looking at buildings for anyone to understand it. But surely all of us can see that the streets of Belgravia at its eastern end are well proportioned and that Pimlico is ill proportioned: that St. John's Wood is spacious and dignified and that South Kensington is oppressive.

I have been talking here of consciously planned streets in the Renaissance tradition, but I would remind you that there is in England a sort of unconscious sense of neighbourliness and proportion which has gone on for centuries. Thomas Sharp remarks on it in his recent book about Oxford, drawing attention to Oxford's famous High Street where every building is a conscious law to itself and a subconscious tribute to its neighbour, and where the most important thing in its whole magnificent length is not a building but a tree which hangs over a stone wall between All Souls and Queen's Colleges. There has been a tree there for centuries and not the same tree. All of you must have some favoured village or some High Street of an old English town whose subconsciously planned charm is part of yourselves. Not until a row of too large council houses—out of scale and out of texture but quite up to the bye-law requirements—is introduced into the village street, or a glaring new glass façade of a chain store or an unwieldy commercial block is introduced into the High Street of your old town, do you realise how that harmony has been disturbed. You were unaware, till the crime was committed, that there was harmony.

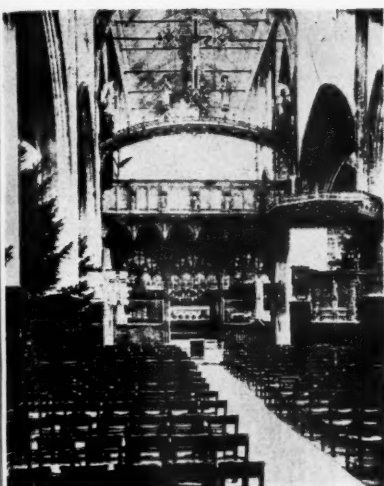
There are three other things connected with architecture which my perambulations with architects have taught me—texture, outline and movability.

The first two are something especially to do with our climate and our own architecture. I think those who imagine that there is such a thing as an international style created by industrialisation—an architecture of space ships and aeroplanes anchored to the earth or standing on their

heads on the landscape—are unpractical romantics. Corbusier has long seemed to me a poetic romantic who invents a theory and packs his people into it. Mackintosh and George Walton before him were romantics. Their simple Beardsley-esque Scottish baronial was a search after a new style and they based things on a simplification of the old Scottish castles. Because they were artists, their work has distinction. But in the hands of the literal and unoriginal Teutons who took it up before 1914 and called it 'Mackintoshism' it came back to us as the rootless commercial flashiness we see in Odeons and chain-store façades today. In origin, it was a preoccupation with style, an attempt to escape from Gothic or Renaissance. It has brought its own curse, because it did not go deep enough.

There is no such thing as an international style. Salvation lies in regionalism. Just as the efficiency, beauty and character of our railways has been killed by centralisation, so our varying county characteristics have been killed by standardisation of materials. We have put money first and proportion, texture and outline—so essential to our architecture—second.

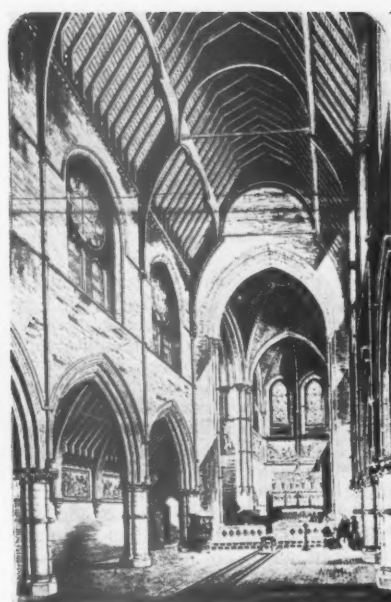
Regionalism is very much connected with texture. Travelling about with dear old Frederick Etchells, himself the translator of Corbusier, and with John Piper the artist, I have had constantly pointed out to me the varying domestic and ecclesiastical styles of our island, which change from county to county so that even Beds differs from Hunts, while we all know how different are the styles of, say, Devon from East Anglia in churches, houses and public buildings. Here, where we are at the moment, was once Middlesex the county of beautiful bricks. Let me advise you on some sharp and shining winter day to notice the many coloured bricks of Hampton Court glowing like autumn bonfires, or the remaining garden walls of city merchants' houses where the brick against which pears and plums were trained is as bright as the flowers of summer, but with that quality of ancientness which no reproduction can imitate. The subtle differences of our counties—count



St. Agnes, Kennington. G. G. Scott, junr.



Holy Trinity, Sloane Street. J. D. Sedding



St. Columba's, Haggerston. J. Brooks



St. Mary's, Brighton. Sir William Emerson



St. Bartholomew's, Brighton. E. Scott

to walls and roofs, it is to be found here and there still on our roads and pavements. The ARCHITECTURAL REVIEW has been doing good work in bringing to our notice what it calls 'floorscape'—the setts of northern mill towns, the rounded cobbles of Sussex inn yards, the once varied paving stones of London; and there is at King's College, Cambridge, some sensitive new paving laid down in the College courts from the instructions of Sir William Holford.

I think that texture more than colour is a distinguishing quality of English architecture. Our generally grey light does not shew up to advantage those slabs of lapis and vermillion with which some architects think to vary the great cliffs of working class flats with which they punctuate our boroughs.

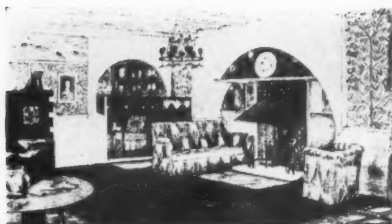
So too does our climate respond best to outline. Over most of this island mild hills and not mountains are on the sky, so that high buildings stand out by reason of their outline. To quote Bridges:—

Now blessed be the tow'rs
that crown England so fair
That stand up strong in prayer
unto God for our souls:
Blessed be their founders
(said I) an' our country folk
Who are ringing for Christ
in the belfries tonight
With arms lifted to clutch
the rattling ropes that race
Into the dark above
and the mad romping din.

The outline of high buildings is in much of our poetry, the outline of high buildings was very much the concern of our architects until 1920. Perhaps we have been blinded by the wires and poles of electricity undertakings so that we can rationalise the awkward, thick and vulgar lines of concrete lamp standards. It is customary today for the sightless, who approve concrete standards, to condemn the Tower Bridge, yet I venture to think that to all but theory-bound architects and 'art historians', that romantic outline is one which adds dignity

to the widening Thames, something which goes with the masts of ships and fog and smoke. Consider even blocks of flats built by your forbears—things like Whitehall Court by Archer and Green, or Bickenhall Mansions in Baker Street, or weird little turrets on big shop buildings and fussy town halls in the suburbs and in provincial towns—they all pay some regard to the sky, as did those old towers of our hilltop and marshland churches.

A quality of this outline is that it must not be too solid. Wren's steeples and brooding dome over the City, Street's Law Court spirelets and turrets, Barry's Palace of Westminster with its towers and steeples,

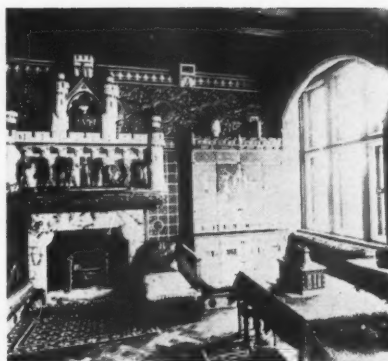


An interior by Baillie Scott

and best of all Tommy Colcutt's Imperial Institute tower in South Kensington, all depend for their effect of outline on using shadow, piercing and carving and texture. Now compare this with the awkward overcrowding of mansard roof of commercial Renaissance work. Even uglier are the flat roofs of modern office blocks with those awkward parcels on the top which are something to do with the lift. Compare the ungainly solidity of Shell-Mex House and the new University tower in London with these Victorian and Edwardian outlines I have mentioned. The truth is, of course, that our climate is not one whose high buildings should be designed for sharp shadows and strong sunlight and a background of mountains. It is one which demands little colour and much texture and variety of sky-line.

There is another quality all great architecture must have wherever it is, and that is movability. A boring building is one which does not change as you go past it. An interesting building is one which changes and makes an angle, whether you are in it or outside it. Barry understood this in his superb building of the Palace of Westminster. Pearson understood it in the exteriors and interiors of such churches of his as St. Michael's, Croydon, St. Augustine's, Kilburn, and the Truro Cathedral. Sir Giles Gilbert Scott understood it in the exterior at any rate of Liverpool Cathedral, but whoever designed Dolphin Square and the flats west of it and the new blocks of offices near Holborn Viaduct did not understand it; or else, having understood it, turned their eyes from the light and allowed money to dictate to them.

Finally, the way fully to appreciate the work of our immediate forbears is to know something about them as people. Until about 1830 English architecture, except for the work of a few exceptional men like Wren, Vanbrugh, Hawksmoor, Gibbs, Chambers, the Adam Brothers, Wyatt and Soane, was a matter of regional tradition and conventions. Even the early Gothic Revival buildings of such men as Savage and Rickman did not differ all that amount. But after Pugin and with the establishment of great London architects doing business all over the country, individual office styles spring up. We are very easily able to tell the work of Street from Butterfield, and Butterfield from Pearson, and even Gilbert Scott had an individual style when he did not leave his work too much to his numerous assistants. From now on it is not just whether a man is a Classic man or a Gothic one, but whose



Interior of his own house, Melbury Road, London, by William Burges

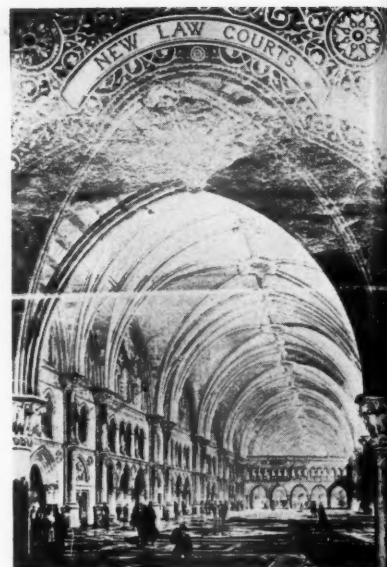
pupil he is and from whom he reacted. Street, for instance, seems to have been the inspirer of the Arts and Crafts Movement and in his small parsonages and schools, built in the Oxford Diocese in the 'fifties, to have shown his pupil, Norman Shaw, the way to inventing the small house 'for people of moderate income and artistic tastes' which was the forerunner of our own detached and semi-detached residences. In the first thirty years of Queen Victoria's reign the Church led the way in architecture. For the rest of the century domestic architects took the lead. But there is no doubt that from Street's office much inspiration, domestic and ecclesiastical, sprang. For Philip Webb, William Morris, Norman Shaw and J. D. Sedding passed through his hands.

Let me give you an idea of what life must have been like in that robust and jolly Tractarian's office. Here is a letter from Norman Shaw's son to J. D. Sedding's daughter—

'Dear Miss Sedding,

I hear you are interested in nicknames. Corporal Bullfoot was my father's name in Mr. Street's office, "Corporal" because he was head of the office, and "Bullfoot" because he once came to town with his foot bandaged up. "Jaggy-Baggy" was your father's name, but I do not know the reason why. There was a man in the office named Hayward who stuttered and sang better than he could talk, so it became the custom to chant to him in Gregorian plain-song through rolls of foolscap. One Ascension Day Mr. Street gave them all a holiday provided they went to church, remarking "Some of you I know have voices".

The personalities and the methods of working of the great 19th-century architects are a help to the enjoyment of their work. The austerity of Butterfield, as recorded by the late Harry Redfern, his refusal ever to leave his room to go and see what he called his 'clerks' in his drawing office, his habit of correcting pencil drawings in ink so that his 'clerks' had to draw them all over again, his ban on all noise and smoking, his parsimony over holidays, his unapproachable Gladstonian aspect, his refusal to draw elevations to



First sketch for the Law Courts interior. G. E. Street

please clients—these all accord with his vigorous and lonely style. 'We are all in the same boat, slavishly following the styles of the past', wrote Norman Shaw to J. D. Sedding, 'except Butterfield, who is rowing in a boat on his own.'

We know something too of other personalities—Burges, always making jokes and who kept a parrot in his office and did his drawings in bistre on vellum, and lived in that wonderfully fantastic house in Melbury Road—'it was learned, glittering, amazing', says Lethaby. The house still survives with most of its furniture and decorations. How interesting it would be to know more about Pearson as a man, but about Brookes and Bodley, and, most of all, about Norman Shaw, that humorous, spirited and delightful person. There are still architects of the older generation who knew some of these men, or at any rate knew of them and their sayings and doings. The old article system had its office traditions, and I shall never forget the vivid picture Professor Richardson once gave me of our life in the office of Leonard Stokes. Before it is too late, let me beg all those who knew the great late-Victorians and Edwardians to write down what they can remember of them as men.

Another useful thing which could be done, far more useful than these articles and analyses of style which are so popular among art historians, would be a tree of architects showing who stemmed from whose office throughout the 19th century and up to the present day. Our forbears' work was mostly very personal. Think of such men as Halsey Ricardo, Beresford Pite, Harrison Townsend, Temple Moore, the Bidlake, Doubleday, Barry Parker, Unwin, Arthur J. Davis, Belcher, Ernest George and Micklethwaite, Eustace Frere—there are fifty or sixty of them and I will not worry you with the list now. But none of these men, except



New Scotland Yard. R. Norman Shaw

Tower Bridge. Architect, Sir Horace Jones



Bentley, Sir Thomas Jackson and, rather inadequately, Norman Shaw, has been recorded as a personality. Yet with such personal work as that of the last hundred years the recording of the personalities behind the work is essential.

I will conclude with some remarks on some of whom I regard as enemies of the appreciation of architecture. First, but by no means the most formidable, is the thesis writer who is a glutton for dates and facts and bibliographies, whose pages are an unreadable Germanic display of foot-and-note disease, who looks at photographs of buildings rather than buildings themselves, and who bothers about architectural style but not about people—this type of man is the robot of the new robot world of expertism and the comfortable little university chairs and stools on which it sits. How easy it is to bewilder students with a display of facts, but how hard it is, without looking at a building itself and without entering into the spirit of the time in which it was built and of the personalities of its architects, who knew to keep true appreciation alive.

Next comes the map mentality. This is the point of view which sees everything from the air and does not realise that where we live is for most of us where we are on our feet and walk about. 'Ah!' says the map man. 'There is a green space in that town, let's fill it with houses.' Or, 'There is a congested area, let's pull it down and build it up as flats.' Or, 'There is a congested area, let's pull it down and turn it into an amenity.' An amenity is to the map man the same thing as it is to the Borough Engineer and the Parks Superintendent—a rockery with some flowering trees, none of them higher than the Parks Superintendent himself. These people enjoy isotypes and percentages. They talk of people in terms of 'income groups' or 'fifty-plus', or whatever it happens to be. They forget that we are not yet insects and that we can laugh and sing and worship and that we do not want to be crammed into one of their industrial units and entertained by documentary films in the hygienic community centre.

Then there is the committee mentality. Many a promising young architect has been crushed and turned into a toady by having to toe the line of committees. Let us admit that conferences are not quite the same. They are frankly useless, and if the people who attend them are honest they will admit that they are an excuse for getting away from home with free expenses, or possibly bringing the missus along too and giving her a blow-out, either on the rates or at some office's expense. No, I think conferences are a new form of pleasure, disguised in the interests of democracy as utility. But committees are quite different. So far as art is concerned they are definitely harmful. No great work of art ever came out of a committee, and very few have passed unscathed through one. I sit on several committees myself and know wherein their value lies, and that value is purely negative. They can sometimes stop something really bad being done. And if they cannot do that they can sometimes make it less bad. But they are wholly uncreative, and this is only natural, for they are not one mind but a group mind. One person gives in a little and then another, and so on, and the result is the L.C.M. not the H.C.F. or whichever is the more contemptible of those initials.

Dear architects and dear architects-to-be, you are not P.R.O.'s, nor professional men, nor mammon worshippers. You are artists. You are beaten down by licences, by ceiling prices, by standardised materials. You are bewildered by arguments about style. You are fed with irrelevant and giggling facts. You are made the cat's paw of the engineer and the money maker. You must use tact and charm all the time. Your employers are too often committees of ignorant men who think they know about your art, or humourless state officials and theorists who will try to beat you down with statistics and ethical arguments in matters which are largely aesthetic. Keep your integrity. Always remember that you are artists. Where your forbears had seventy buildings to their credit in their lifetime, you, living as we all do in an age of complete



The Imperial Institute. T. E. Colcutt

barbarism, will be lucky if you have seven, and you will be luckier still if one of those seven is anything like the building you intended it to be. But keep on, keep your integrity and starve. Honour your forbears. They kept their integrity, but it was easier for them. Cheer yourselves with these two thoughts. Only by its architecture is a civilisation finally remembered. You are artists—one of God's greatest gifts to men.

DISCUSSION

Professor Sir Patrick Abercrombie, M.A., D.Lit., F.S.A., M.T.P.I. [F], in moving a vote of thanks to Mr. Betjeman, said: When I saw the title of Mr. Betjeman's paper I wondered what he really meant by a forbear, and I see that Her Gracious Majesty our Patron has been taken to task by a cantankerous Scottish society for calling Queen Elizabeth the First her forbear, because Queen Elizabeth had neither husband nor children. Have these architects about whom we have been hearing this evening lineal descendants or spiritual descendants or even office children? That is a question which I wonder whether Mr. Betjeman can answer. I am afraid that they



W. R. Lethaby

have left general descendants, but whether lineal or not is another matter. Dr. Johnson, whose opinions I always look up on these occasions, does not recognise the existence of forbears; he only allows forbearance. I think it is a tribute to the accuracy of our lecturer that he is dealing with the post-Johnsonian architects as forbears. They are the generation of the last century, and some of them are still alive. The immediately preceding generation is always the one that is least appreciated and most abused by the present generation, and it is very fortunate that we have someone to stand up and speak boldly and honestly in favour of these immediate forbears of ours.

I am always delighted to hear people who are not practising technicians in the arts talk about artistic matters. I think that Mr. Betjeman and Mr. Sacheverell Sitwell are the most interesting writers on architecture that we have at the present day, because they are not architects. They dare to say things that no architect would dare to say. What architect would dare to say that the west front of Chartres Cathedral is over-rated?

We do not get that kind of attitude from our lecturer. We get from him a perfectly frank and free description of what has happened in the immediate past and also in the more distant past, and how fresh his ideas are! How delightful to hear St. Paul's Cathedral criticised not because Wren built a wall to hide his external buttresses but because of the size of his mouldings! That is a quite fresh approach to St. Paul's and one that I had not thought of before. When I was a very young man a discussion was raging about the scale of, and the amount of detail that there should be in, the statues with which it was then proposed to adorn the west front of St. Paul's. They are quite modern statues. My father, who was a strong Ruskinian, thought that they should be wrought with the utmost degree of delicacy, because they were really designed for the eye of God and not for the eye of man. The controversialists on the other side said that they should be designed so as to be seen from the pavement and not from the air. This question of scale and size of detail and mouldings is a thing that strikes the eye of a layman like

Mr. Betjeman, whereas we accept it without thinking of it afresh.

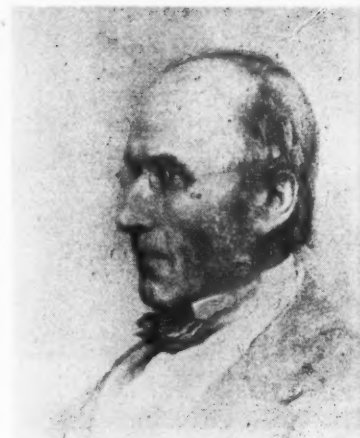
What an interesting comment that was on the chimneys of the County Hall! I wonder whether some of the younger people here remember that the County Hall was the subject of a competition and that the architect who won the competition designed the chimneys precisely to catch the eye of Norman Shaw, who was an assessor. But I agree with Mr. Betjeman that they are not a successful imitation of Norman Shaw's chimneys.

I was very glad to hear Mr. Betjeman speak about texture. I wonder whether he would mind my adding to the beautiful use of brickwork at Lansbury a rather earlier version of it done by Adshead and Stanley Ramsey, in their work at Kennington. That work, using old materials in a perfectly modern way, is one of the delights of South London. How impervious we have grown to those beautiful effects of texture! Would any other nation put up with the asphalt forecourt at St. James's Palace, that charming old brick palace? Is any material more dismal and more unsuitable for the dark and sombre brickwork of that Tudor building than asphalt? I wonder Sir David Eccles does not change it at once.

I enjoyed most of all Mr. Betjeman's remarks on map-makers. I agree that that is not the way to design things but I am glad to be able to say that he is a whole-hearted believer in the survey which precedes map-making, because I happen to live in the county of Berkshire, and, finding it impossible to get any descriptive work on that county, I fortunately came across Mr. Betjeman's volume on Berkshire, which he wrote with Mr. Piper. Mr. Piper has refrained from putting in any of his own drawings and has used photography instead. This is, I think, quite the best guide book I have ever seen. Instead of being confined to the old architectural gems or jewels, or whatever you like to call them, and the beauty spots of Berkshire, it gives you a real picture of the county. There are even some quite new housing schemes described in the book, and that is a testimony to the freshness of Mr. Betjeman's approach. He even illustrates one of the seven deadly sins at Pangbourne. That is a thing that no architect would have dared to do.

We have been told this evening about some architecture that many of us do not look at or, if we look at it, we say, for instance: 'Look at the brickwork of that church', as we might say in the case of All Saints' Church, Margaret Street. I wonder whether anyone would dare to colour-wash that brickwork and say: 'This is one of the dreadful features of Butterfield's style, and we want to see his form and not his texture and colour'. We have to get used to that brickwork. It is part of the man and part of the architecture. The architecture of that period was full of vigorous and sometimes acrid and sometimes difficult features, but it was full of stuff and that is what makes it so living still today.

Professor John Wheatley, A.R.A., in seconding the vote of thanks to Mr.



William Butterfield

Betjeman, said: I should like to express my great pleasure in listening to the very fine oration given to us by Mr. Betjeman. To me it was very nostalgic, because when I first came to London, as a very poor student, I used to sit about outside the Imperial Institute, looking at the building and hoping that one day I should be able to design a buildings like that. I was actually a pupil of Beresford Pite. I did not learn very much from him, but what I do remember is that we were all very hungry and if we went to his Bible class on Sunday afternoon he gave us a very good tea. One of his students told me: 'It is a very good tea and the Bible class is not very long'.

The lecturer stressed the point that the thing which is common to all good architecture is a sense of proportion. I used to live in Africa and I was a great friend of Smuts was. He told me one day that he thought the best general education was the law. He said: 'Anybody who takes an LL.B. is able to do anything in the world'. I have been thinking this evening, however, in listening to Mr. Betjeman's oration, that perhaps, architecture is the best general education because, after all, what is education but the gaining of a sense of proportion and a sense of humour, as our lecturer pointed out? Therefore I think it might be a good idea if in the future there were some general degree in architecture, something like the general degree in law.

I was very pleased and grateful to the lecturer for pointing out the necessity for looking after detail. I remember that when we were building the University of Capri Town great care was taken with the skyline of the main row of buildings but, to our horror, when we went there on this Sunday morning we found that the architect had forgotten that the chemistry laboratory had to have hundreds of gas vents, and there they were all along the sky-line.

I was very much interested to hear Mr. Betjeman mention the three important things in architecture, and I was thinking how the same laws apply to all the art. Line is the structure of design; the Chinese call line the bones of a painting. Then we

come to texture, and I would break that into light and shade. Walter Sickert said the art of England is the art of light and shade. I remember being taken by Wilson Steer to Dulwich College Gallery, when I was very young, and as we were coming back in the train he said, with a Cockney accent: 'Light and shade is the only thing that matters'.

Leonardo da Vinci says in one of his notebooks: 'You can draw the outline by mechanical means, but you must put in the perspective, the atmosphere, at your leisure'. That means, I think, that you get your main design and then you define it with subtle and quiet shades and textures.

One of the most beautiful views in the world to me is a certain view of Corfe Castle. The castle stands up on a hill, and beyond it are the downs, and the play of light and shade on the building and on the downs is, to my mind, the most perfect lesson in painting.

I was very pleased with Mr. Betjeman's attack on the art boys, because we all suffer from the art boys and that terrible very fine disease which, I believe, came from Vienna. I like Mr. Betjeman's name for it, 'foot-and-note disease'. I will tell you a true tale as a student to confirm this view. A few weeks ago Imperial was looking at a picture and wondering and hoping about the attribution, because, being only to design a painter, I would never dare to attribute a pupil of a picture. I asked a very great expert to give me his opinion, and he said: 'Turn it over is that round, because you cannot judge a picture from the front'. He wanted to see the notes on the back.

Sir Hugh Casson [F]: I should like to add my tribute to Mr. Betjeman, and to say how much I have enjoyed his paper.

I was sitting very near him, and when he said 'Dear architects' I could see there of Smuts was a light in his eye, but I could not tell whether it was affection or pity or just hatred. I should like to hear from him which light it was. I rather suspect that it was the last.

I have very few qualifications for speaking, except that I was for a time a pupil of education at Beresford Pite. The only story I can tell you about him is that he used to say: 'It does not matter about construction. Stick it together with stiction'.

I should like to do what no architect should dare to do, that is, disagree with Mr. Betjeman. I disagree with him on three points. First, I think that the chimneys of

the County Hall are very good. I think the detail in the building is not very good, but that when I think that the chimneys are just as good as the Norman Shaw's. Secondly, I think that the sky Burges' house is terrible. I went to look at it but, the other day, and it really is hideous. Thirdly, I think that the jolly jokes of that period are a little difficult to bear, particularly when they are carried out in stone, and not even Mr. Betjeman, whom I have long admired, could persuade me to believe that Butterfield was anything but a smug important and unbearable prig. I do not think that I like his buildings.

Mr. John Brandon-Jones [A]: With regard to the question of regionalisation and the

making use of local traditions, I believe that one of the things that have done a great deal to destroy local tradition is the fact that one has to send in drawings to the local authority nowadays before one can start to build. I spent six years of the war working in the Orkney and Shetland Islands. I worked with a local builder there and I told him how much I liked the place and how I would like to stay there. He said: 'Why don't you? There is no architect here. We can probably find work for you'. I said: 'I thought you would prefer to carry out your own jobs and estimates, without any interference from an architect', and he said: 'Oh no, because I have to make drawings and I cannot do it, so I have to copy the designs in an illustrated architectural journal. They are not really very suitable for Shetland, but I cannot make any other sort of drawings'. That puzzled me. He was a very good builder and did very well what I wanted him to do, but it explains why his buildings were not as good as those of his father and grandfather. They looked at other buildings and discussed them with their clients, who said: 'I want a house like this, but slightly different'. They thought about building and they constructed buildings without worrying. The present generation cannot do that. The drawings for the buildings have to be submitted to some miserable fellow from the Scottish Office. Until we begin to think about buildings and not about drawings and photographs, we shall not get any proper buildings.

Mr. Gontran Goulden [A]: I think Mr. Betjeman's lecture is very good and I am all for honouring our forbears, but I think that he is extremely lucky. Fate has played into his hands. Look at the forbears that he has been furnished with. The person for whom I am sorry is Mr. Betjeman's great-grandson, because what will he do about honouring his forbears? He will have to turn to the designers of chain store buildings; he will have no other choice. I think that life has been made easy for Mr. Betjeman.

Mr. John Betjeman, in replying to the discussion, said: I thank you very much indeed for the kind way in which you have received my contumacious paper.

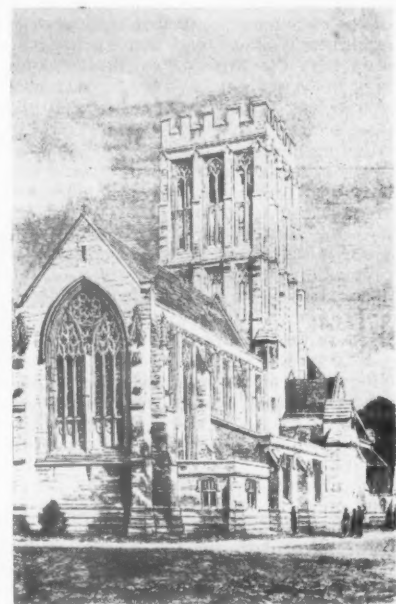
I should have mentioned the Adshead and Ramsey buildings in Kennington.

In defence of my friend John Piper, I ought to say that he took the photographs published in the Berkshire guide to which Sir Patrick Abercrombie referred. I am no good at anything practical. I think I took two of the photographs, but John Piper told me how long the exposure should be.

I was very much interested to hear that Professor Wheatley and Sir Hugh Casson were in Mr. Beresford Pite's office. Mr. Beresford Pite was a good architect. I think that Christ Church, North Brixton, is a good building. Do you not like it? No, I suppose you hate it. But I think he ruined his work on the Burlington Arcade by putting in the lower arch; the upper one is



St. Michael's, Croydon. J. L. Pearson



Holy Angels, Hoar Cross, Staffs. G. F. Bodley

very good. I also like the schools of All Souls', Langham Place. He was a very good man indeed, and he was very Low Church.

It is really the architects as people who are interesting, and I have been delighted by the personal note which has crept into the discussion. Sir Hugh Casson thinks that Burges' house is ugly. I think it is beautiful. I dare say Sir Hugh Casson is right about Ralph Knott's chimneys; I will go and look at them.

I agree with what Mr. Brandon-Jones said and also with what Mr. Goulden said.

The Royal Gold Medal for Architecture 1954

HER MAJESTY THE QUEEN, on the recommendation of the Royal Institute of British Architects, has awarded the Royal Gold Medal for Architecture for 1954 to the Australian architect Arthur George Stephenson, C.M.G., M.C., A.M.T.P.I. [F].

This is the first occasion on which the Medal has been awarded to an Australian and the Medal will be presented to Mr. Stephenson by Her Majesty the Queen during her forthcoming visit to Australia. So far as we know this will be the first time that the Royal Gold Medal is presented by the Sovereign in person.

Mr. Stephenson was born in 1890 and was educated at the Melbourne Church of England Grammar School. He began his architectural training with one of the leading architects of Melbourne. Later he moved to Sydney for further experience in architectural offices and then spent some years with the British Exploration Company in New Guinea. From New Guinea he transferred to Western Australia, to the Government Architect's Office.

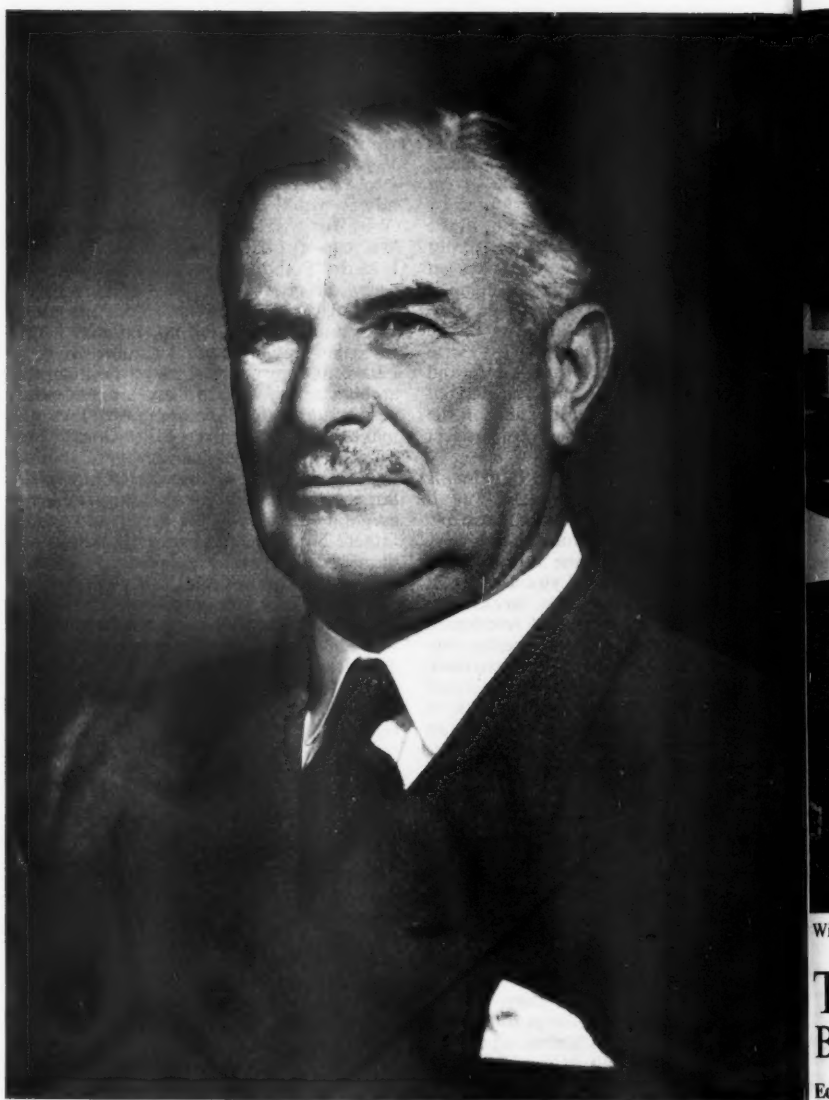
During the first world war he served as a captain in the Australian Imperial Force in France, where he was decorated and mentioned in despatches.

At the conclusion of the war he continued his training at the Architectural Association in London and worked in the offices of a number of leading architects. In 1920 he returned to Melbourne and began private practice. While in London in 1920 he was elected Associate R.I.B.A. and became an Associate Member of the Town Planning Institute. He was elected Fellow R.I.B.A. in 1933. In 1921 Mr. Stephenson founded the firm of Stephenson and Meldrum with its offices at 374 Little Collins Street, Melbourne.

In order to keep himself informed of developments overseas in architectural work, particularly in the hospital field, Mr. Stephenson has made five extensive tours abroad. He has visited most countries in the world and has made detailed investigations of hospital development in the British Isles, United States of America, South America, Europe, Russia and other countries. During 1949-50 Mr. Stephenson spent 14 months abroad on such special investigations, and during this and earlier trips he was invited to address leading Associations and Institutions, including the American Hospitals Association.

The following are the principal works executed by Mr. Stephenson.

City Buildings: Collins Court office building, McEwan House building, Stock Exchange building of Melbourne (office building), Melbourne Town Hall (reinstatement after fire), State Savings Bank of Victoria (Head Office), State Savings Bank



Arthur George Stephenson, C.M.G., M.C., A.M.T.P.I.[F]. Royal Gold Medallist 1954

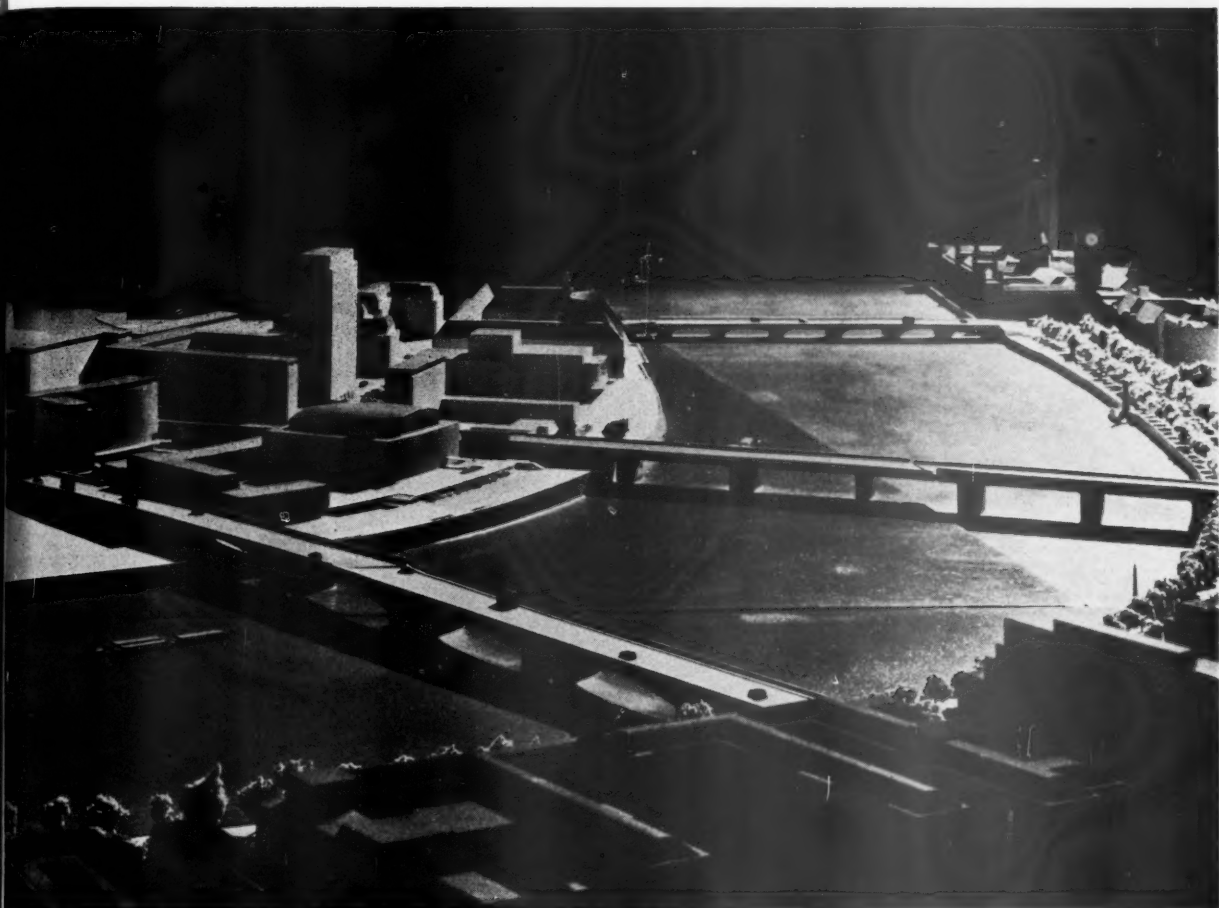
branches, Melbourne Cricket Club (members' pavilion), E.S. & A. Bank, Melbourne (Head Office), Australian Consolidated Industries, office building, Sydney, Hotel Darwin, Stafford office building, Sydney.

Industrial Buildings: Messrs. Green and Sons (printing works), Queens Bridge Motors, Ford assembly plant, Sydney, McKay, Massey Harris plant, Peek Frean's biscuit plants, Royal Australian Navy torpedo factory, Sydney lead works, Exhibition Building, Wellington, N.Z., Exhibition Building, New York.

Hospital Buildings: Children's Hospital, Melbourne, Children's Orthopaedic Hospital, Frankston, Austin Hospital, Melbourne, Queen Victoria Hospital, Melbourne, Gippsland and District Hospital, Wangaratta District Hospital, Stawell District Hospital, St. Vincent's

Hospital, Melbourne, Mercy Hospital Melbourne, Bendigo District Hospital, Colac District Hospital and Clinic, Ballarat Base Hospital, Freemasons' Hospital, Geelong District Hospital, Bethesda Hospital, Melbourne, Castlemaine Benevolent Home, Echuca District Hospital, Royal Newcastle Hospital, Royal Melbourne Hospital, Royal Prince Alfred Hospital, Sydney, St. Vincent's Hospital, Sydney, Launceston General Hospital, Tasmania, King George V Memorial Hospital, Sydney, Dental Hospital, Sydney, Wellington Hospital, New Zealand, General Repatriation Hospital, Sydney, Royal North Shore Hospital, Sydney, King George V Pathological Laboratories, Melbourne.

The General Meeting of the Royal Institute on 6 April at which the Royal Gold Medal was to have been presented is cancelled.



With Somerset House in the immediate foreground the proposed development is seen across the river and in relation to the Houses of Parliament

The Permanent Development of the South Bank

By Gordon Stephenson, B.Arch.(L'pool), M.C.P. (Mass. Inst. Tech.), M.T.P.I. [F]

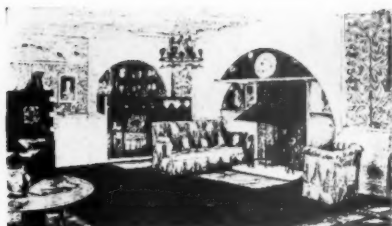
Editor's note: *The London County Council's scheme for the South Bank is probably the most important piece of large-scale site redevelopment in London since the cutting of Kingsway and Aldwych. Because of this and because it is a first step in extending the 'centre' of the metropolis across the Thames, we invited Mr. Stephenson to discuss and evaluate the scheme.*

IT IS NOW BECOMING EVIDENT that the long and strenuous efforts of the London County Council to reclaim the riverside between the Westminster and Waterloo bridges will meet with success in the near future. The architect planners of the London County Council have prepared an admirable scheme for the area on the south bank which was recently occupied by the buildings forming the heart of the Festival of Britain. If the reconstruction takes place in the manner proposed it will not only enhance Central London: it will also set an example for the other great cities in Britain to emulate in spirit if not in scale.

That successful redevelopment is now within relatively easy reach is due to the consistently high post-war enterprise of the largest and wealthiest local government, and to the imaginative and yet realistic approach of its architects and other officers. Both the Council and its professional advisers are ready to take full advantage of the new planning powers and, perhaps of even greater importance, of the new planning technique which gains ground but slowly. It is indeed conspicuous by its absence in several cities which have similar opportunities. The persistence of the *rue corridor* concept is amazing. Haussmann is dead but Haussmanisation, which was not envisaged when the 1947 Act was prepared, lingers on. Too frequently the 1947 Act is being used to dragoon developers and their architects to line streets with buildings of uniform height and mediocre façades—and all in the name of good planning. Use, economic demand, daylighting and layout techniques which are modern, yet proved

by time, are ignored. The South Bank scheme recognises the problems of the great city. Pedestrians, cars and buildings of diverse functions are taken into account. Though the whole project is still in broad outline—a master plan of a new kind suggesting the grouping and massing of buildings—it promises to become an outstanding fragment of contemporary civic design on a magnificent site which has hitherto been most undistinguished.

The ancient cities of London and Westminster on the north bank of the Thames have histories stretching back through two millennia. For many centuries the south bank, the Surrey reaches of the Thames, lay undisturbed by the march of building. In Elizabethan times Southwark had become a recreational resort for City merchants and traders. There were taverns and theatres, bear-baiting rings, skittle alleys and early versions of the Battersea Pleasure Gardens. The wharves for timber and other bulky materials came later,

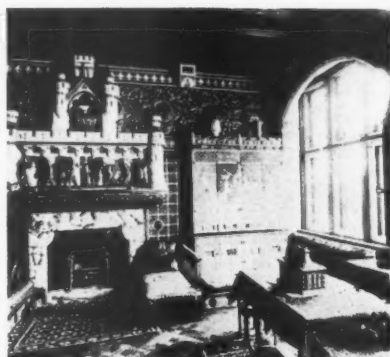


An interior by Baillie Scott

and best of all Tommy Colcutt's Imperial Institute tower in South Kensington, all depend for their effect of outline on using shadow, piercing and carving and texture. Now compare this with the awkward overcrowding of mansard roof of commercial Renaissance work. Even uglier are the flat roofs of modern office blocks with those awkward parcels on the top which are something to do with the lift. Compare the ungainly solidity of Shell-Mex House and the new University tower in London with these Victorian and Edwardian outlines I have mentioned. The truth is, of course, that our climate is not one whose high buildings should be designed for sharp shadows and strong sunlight and a background of mountains. It is one which demands little colour and much texture and variety of sky-line.

There is another quality all great architecture must have wherever it is, and that is movability. A boring building is one which does not change as you go past it. An interesting building is one which changes and makes an angle, whether you are in it or outside it. Barry understood this in his superb building of the Palace of Westminster. Pearson understood it in the exteriors and interiors of such churches of his as St. Michael's, Croydon, St. Augustine's, Kilburn, and the Truro Cathedral. Sir Giles Gilbert Scott understood it in the exterior at any rate of Liverpool Cathedral, but whoever designed Dolphin Square and the flats west of it and the new blocks of offices near Holborn Viaduct did not understand it; or else, having understood it, turned their eyes from the light and allowed money to dictate to them.

Finally, the way fully to appreciate the work of our immediate forbears is to know something about them as people. Until about 1830 English architecture, except for the work of a few exceptional men like Wren, Vanbrugh, Hawksmoor, Gibbs, Chambers, the Adam Brothers, Wyatt and Soane, was a matter of regional tradition and conventions. Even the early Gothic Revival buildings of such men as Savage and Rickman did not differ all that amount. But after Pugin and with the establishment of great London architects doing business all over the country, individual office styles spring up. We are very easily able to tell the work of Street from Butterfield, and Butterfield from Pearson, and even Gilbert Scott had an individual style when he did not leave his work too much to his numerous assistants. From now on it is not just whether a man is a Classic man or a Gothic one, but whose



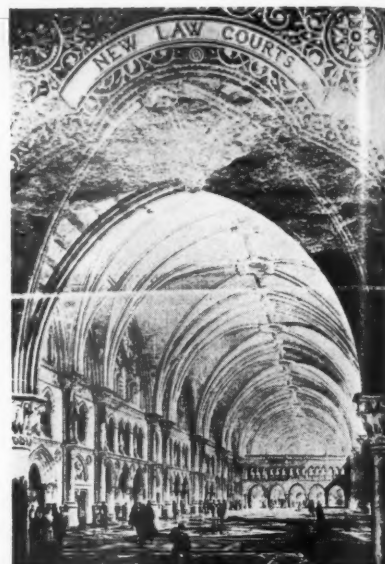
Interior of his own house, Melbury Road, London, by William Burges

pupil he is and from whom he reacted. Street, for instance, seems to have been the inspirer of the Arts and Crafts Movement and in his small parsonages and schools, built in the Oxford Diocese in the 'fifties, to have shown his pupil, Norman Shaw, the way to inventing the small house 'for people of moderate income and artistic tastes' which was the forerunner of our own detached and semi-detached residences. In the first thirty years of Queen Victoria's reign the Church led the way in architecture. For the rest of the century domestic architects took the lead. But there is no doubt that from Street's office much inspiration, domestic and ecclesiastical, sprang. For Philip Webb, William Morris, Norman Shaw and J. D. Sedding passed through his hands.

Let me give you an idea of what life must have been like in that robust and jolly Tractarian's office. Here is a letter from Norman Shaw's son to J. D. Sedding's daughter—

'Dear Miss Sedding,
I hear you are interested in nicknames. Corporal Bullfoot was my father's name in Mr. Street's office, "Corporal" because he was head of the office, and "Bullfoot" because he once came to town with his foot bandaged up. "Jaggy-Baggy" was your father's name, but I do not know the reason why. There was a man in the office named Hayward who stuttered and sang better than he could talk, so it became the custom to chant to him in Gregorian plain-song through rolls of foolscap. One Ascension Day Mr. Street gave them all a holiday provided they went to church, remarking "Some of you I know have voices".'

The personalities and the methods of working of the great 19th-century architects are a help to the enjoyment of their work. The austerity of Butterfield, as recorded by the late Harry Redfern, his refusal ever to leave his room to go and see what he called his 'clerks' in his drawing office, his habit of correcting pencil drawings in ink so that his 'clerks' had to draw them all over again, his ban on all noise and smoking, his parsimony over holidays, his unapproachable Gladstonian aspect, his refusal to draw elevations to



First sketch for the Law Courts interior. G. E. Street

please clients—these all accord with his vigorous and lonely style. 'We are all in the same boat, slavishly following the styles of the past', wrote Norman Shaw to J. D. Sedding, 'except Butterfield, who is rowing in a boat on his own.'

We know something too of other personalities—Burgess, always making jokes and who kept a parrot in his office and did his drawings in bistre on vellum, and lived in that wonderfully fantastic house in Melbury Road—'it was learned, glittering, amazing', says Lethaby. The house still survives with most of its furniture and decorations. How interesting it would be to know more about Pearson as a man, about Brookes and Bodley, and, most of all, about Norman Shaw, that humorous and delightful person. There are still architects of the older generation who knew some of these men, or at any rate knew of them and their sayings and doings. The old article system had its office traditions, and I shall never forget the vivid picture Professor Richardson once gave me of life in the office of Leonard Stokes. Before it is too late, let me beg all those who knew the great late-Victorians and Edwardians to write down what they can remember of them as men.

Another useful thing which could be done, far more useful than these arid theses and analyses of style which are so popular among art historians, would be a tree of architects showing who stemmed from whose office throughout the 19th century and up to the present day. Our forbears' work was mostly very personal. Think of such men as Halsey Ricardo, Beresford Pite, Harrison Townsend, Temple Moore, Bidlake, Doubleday, Barry Parker, Unwin, Arthur J. Davis, Belcher, Ernest George, Micklethwaite, Eustace Frere—there are fifty or sixty of them and I will not worry you with the list now. But none of these men, except



New Scotland Yard. R. Norman Shaw



Tower Bridge. Architect, Sir Horace Jones

Bentley, Sir Thomas Jackson and, rather inadequately, Norman Shaw, has been recorded as a personality. Yet with such personal work as that of the last hundred years the recording of the personalities behind the work is essential.

I will conclude with some remarks on some whom I regard as enemies of the appreciation of architecture. First, but by no means the most formidable, is the thesis writer who is a glutton for dates and facts and bibliographies, whose pages are an unreadable Germanic display of foot-and-note disease, who looks at photographs of buildings rather than buildings themselves, who bothers about architectural style but not about people—this type of man is the robot of the new robot world of expertism and the comfortable little university chairs and stools on which it sits. How easy it is to bewilder students with a display of facts, but how hard it is, without looking at a building itself and without entering into the spirit of the time in which it was built and of the personalities of its architects, to keep true appreciation alive.

Next comes the map mentality. This is the point of view which sees everything from the air and does not realise that where we live is for most of us where we are on our feet and walk about. 'Ah!' says the map man. 'There is a green space in that town, let's fill it with houses.' Or, 'There is a congested area, let's pull it down and build it up as flats.' Or, 'There is a congested area, let's pull it down and turn it into an amenity.' An amenity is to the map mentality the same thing as it is to the Borough Engineer and the Parks Superintendent—a rockery with some flowering trees, none of them higher than the Parks Superintendent himself. These people enjoy isotypes and percentages. They talk of people in terms of 'income groups' or 'fifty-plus', or whatever it happens to be. They forget that we are not yet insects and that we can laugh and sing and worship and that we do not want to be crammed into one of their industrial units and entertained by documentary films in the hygienic community centre.

Then there is the committee mentality. Many a promising young architect has been crushed and turned into a toady by having to toe the line of committees. Let us admit that conferences are not quite the same. They are frankly useless, and if the people who attend them are honest they will admit that they are an excuse for getting away from home with free expenses, or possibly bringing the missus along too and giving her a blow-out, either on the rates or at some office's expense. No, I think conferences are a new form of pleasure, disguised in the interests of democracy as utility. But committees are quite different. So far as art is concerned they are definitely harmful. No great work of art ever came out of a committee, and very few have passed unscathed through one. I sit on several committees myself and know wherein their value lies, and that value is purely negative. They can sometimes stop something really bad being done. And if they cannot do that they can sometimes make it less bad. But they are wholly uncreative, and this is only natural, for they are not one mind but a group mind. One person gives in a little and then another, and so on, and the result is the L.C.M. not the H.C.F. or whichever is the more contemptible of those initials.

Dear architects and dear architects-to-be, you are not P.R.O.'s, nor professional men, nor mammon worshippers. You are artists. You are beaten down by licences, by ceiling prices, by standardised materials. You are bewildered by arguments about style. You are fed with irrelevant and nagging facts. You are made the cat's paw of the engineer and the money maker. You must use tact and charm all the time. Your employers are too often committees of ignorant men who think they know about your art, or humourless state officials and theorists who will try to beat you down with statistics and ethical arguments in matters which are largely aesthetic. Keep your integrity. Always remember that you are artists. Where your forbears had seventy buildings to their credit in their lifetime, you, living as we all do in an age of complete



The Imperial Institute. T. E. Colcutt

barbarism, will be lucky if you have seven, and you will be luckier still if one of those seven is anything like the building you intended it to be. But keep on, keep your integrity and starve. Honour your forbears. They kept their integrity, but it was easier for them. Cheer yourselves with these two thoughts. Only by its architecture is a civilisation finally remembered. You are artists—one of God's greatest gifts to men.

DISCUSSION

Professor Sir Patrick Abercrombie, M.A., D.Lit., F.S.A., M.T.P.I. [F], in moving a vote of thanks to Mr. Betjeman, said: When I saw the title of Mr. Betjeman's paper I wondered what he really meant by a forbear, and I see that Her Gracious Majesty our Patron has been taken to task by a cantankerous Scottish society for calling Queen Elizabeth the First her forbear, because Queen Elizabeth had neither husband nor children. Have these architects about whom we have been hearing this evening lineal descendants or spiritual descendants or even office children? That is a question which I wonder whether Mr. Betjeman can answer. I am afraid that they



W. R. Lethaby

have left general descendants, but whether lineal or not is another matter. Dr. Johnson, whose opinions I always look up on these occasions, does not recognise the existence of forbears; he only allows forbearance. I think it is a tribute to the accuracy of our lecturer that he is dealing with the post-Johnsonian architects as forbears. They are the generation of the last century, and some of them are still alive. The immediately preceding generation is always the one that is least appreciated and most abused by the present generation, and it is very fortunate that we have someone to stand up and speak boldly and honestly in favour of these immediate forbears of ours.

I am always delighted to hear people who are not practising technicians in the arts talk about artistic matters. I think that Mr. Betjeman and Mr. Sacheverell Sitwell are the most interesting writers on architecture that we have at the present day, because they are not architects. They dare to say things that no architect would dare to say. What architect would dare to say that the west front of Chartres Cathedral is over-rated?

We do not get that kind of attitude from our lecturer. We get from him a perfectly frank and free description of what has happened in the immediate past and also in the more distant past, and how fresh his ideas are! How delightful to hear St. Paul's Cathedral criticised not because Wren built a wall to hide his external buttresses but because of the size of his mouldings! That is a quite fresh approach to St. Paul's and one that I had not thought of before. When I was a very young man a discussion was raging about the scale of, and the amount of detail that there should be in, the statues with which it was then proposed to adorn the west front of St. Paul's. They are quite modern statues. My father, who was a strong Ruskinian, thought that they should be wrought with the utmost degree of delicacy, because they were really designed for the eye of God and not for the eye of man. The controversialists on the other side said that they should be designed so as to be seen from the pavement and not from the air. This question of scale and size of detail and mouldings is a thing that strikes the eye of a layman like

Mr. Betjeman, whereas we accept it without thinking of it afresh.

What an interesting comment that was on the chimneys of the County Hall! I wonder whether some of the younger people here remember that the County Hall was the subject of a competition and that the architect who won the competition designed the chimneys precisely to catch the eye of Norman Shaw, who was an assessor. But I agree with Mr. Betjeman that they are not a successful imitation of Norman Shaw's chimneys.

I was very glad to hear Mr. Betjeman speak about texture. I wonder whether he would mind my adding to the beautiful use of brickwork at Lansbury a rather earlier version of it done by Adshead and Stanley Ramsey, in their work at Kennington. That work, using old materials in a perfectly modern way, is one of the delights of South London. How impervious we have grown to those beautiful effects of texture! Would any other nation put up with the asphalt forecourt at St. James's Palace, that charming old brick palace? Is any material more dismal and more unsuitable for the dark and sombre brickwork of that Tudor building than asphalt? I wonder Sir David Eccles does not change it at once.

I enjoyed most of all Mr. Betjeman's remarks on map-makers. I agree that that is not the way to design things but I am glad to be able to say that he is a whole-hearted believer in the survey which precedes map-making, because I happen to live in the county of Berkshire, and, finding it impossible to get any descriptive work on that county, I fortunately came across Mr. Betjeman's volume on Berkshire, which he wrote with Mr. Piper. Mr. Piper has refrained from putting in any of his own drawings and has used photography instead. This is, I think, quite the best guide book I have ever seen. Instead of being confined to the old architectural gems or jewels, or whatever you like to call them, and the beauty spots of Berkshire, it gives you a real picture of the county. There are even some quite new housing schemes described in the book, and that is a testimony to the freshness of Mr. Betjeman's approach. He even illustrates one of the seven deadly sins at Pangbourne. That is a thing that no architect would have dared to do.

We have been told this evening about some architecture that many of us do not look at or, if we look at it, we say, for instance: 'Look at the brickwork of that church', as we might say in the case of All Saints' Church, Margaret Street. I wonder whether anyone would dare to colour-wash that brickwork and say: 'This is one of the dreadful features of Butterfield's style, and we want to see his form and not his texture and colour'. We have to get used to that brickwork. It is part of the man and part of the architecture. The architecture of that period was full of vigorous and sometimes acrid and sometimes difficult features, but it was full of stuff and that is what makes it so living still today.

Professor John Wheatley, A.R.A., in seconding the vote of thanks to Mr.



William Butterfield

Betjeman, said: I should like to express my great pleasure in listening to the very fine oration given to us by Mr. Betjeman. To me it was very nostalgic, because when I first came to London, as a very poor student, I used to sit about outside the Imperial Institute, looking at the building and hoping that one day I should be able to design buildings like that. I was actually a pupil of Beresford Pite. I did not learn very much from him, but what I do remember is that we were all very hungry and if we went to his Bible class on Sunday afternoon he gave us a very good tea. One of his students told me: 'It is a very good tea and the Bible class is not very long'.

The lecturer stressed the point that the thing which is common to all good architects is a sense of proportion. I used to live in Africa and I was a great friend of Smuts. He told me one day that he thought the best general education was the law. He said: 'Anybody who takes an LL.B. is able to do anything in the world'. I have been thinking this evening, however, in listening to Mr. Betjeman's oration, that perhaps architecture is the best general education, because, after all, what is education but the gaining of a sense of proportion and a sense of humour, as our lecturer pointed out? Therefore I think it might be a good idea if in the future there were some general degree in architecture, something like the general degree in law.

I was very pleased and grateful to the lecturer for pointing out the necessity for looking after detail. I remember that when we were building the University of Cape Town great care was taken with the skyline of the main row of buildings but, to our horror, when we went there one Sunday morning we found that the architect had forgotten that the chemistry laboratory had to have hundreds of gas vents, and there they were all along the sky-line.

I was very much interested to hear Mr. Betjeman mention the three important things in architecture, and I was thinking how the same laws apply to all the arts. Line is the structure of design; the Chinese call line the bones of a painting. Then we

come to texture, and I would break that into light and shade. Walter Sickert said the art of England is the art of light and shade. I remember being taken by Wilson Steer to Dulwich College Gallery, when I was very young, and as we were coming back in the train he said, with a Cockney accent: 'Light and shade is the only thing that matters'.

Leonardo da Vinci says in one of his notebooks: 'You can draw the outline by mechanical means, but you must put in the perspective, the atmosphere, at your leisure'. That means, I think, that you get your main design and then you define it with subtle and quiet shades and textures.

One of the most beautiful views in the world to me is a certain view of Corfe Castle. The castle stands up on a hill, and beyond it are the downs, and the play of light and shade on the building and on the downs is, to my mind, the most perfect lesson in painting.

I was very pleased with Mr. Betjeman's attack on the art boys, because we all suffer from the art boys and that terrible disease which, I believe, came from Vienna. I like Mr. Betjeman's name for it, 'foot-and-note disease'. I will tell you a true tale to confirm this view. A few weeks ago I was looking at a picture and wondering about the attribution, because, being only a painter, I would never dare to attribute a picture. I asked a very great expert to give me his opinion, and he said: 'Turn it round, because you cannot judge a picture from the front'. He wanted to see the notes on the back.

Sir Hugh Casson [F]: I should like to add my tribute to Mr. Betjeman, and to say how much I have enjoyed his paper.

I was sitting very near him, and when he said 'Dear architects' I could see there was a light in his eye, but I could not tell whether it was affection or pity or just hatred. I should like to hear from him which light it was. I rather suspect that it was the last.

I have very few qualifications for speaking, except that I was for a time a pupil of Beresford Pite. The only story I can tell you about him is that he used to say: 'It does not matter about construction. Stick it together with stiction'.

I should like to do what no architect should dare to do, that is, disagree with Mr. Betjeman. I disagree with him on three points. First, I think that the chimneys of County Hall are very good. I think the detail in the building is not very good, but I think that the chimneys are just as good as Norman Shaw's. Secondly, I think that Burges' house is terrible. I went to look at it the other day, and it really is hideous. Thirdly, I think that the jolly jokes of that period are a little difficult to bear, particularly when they are carried out in stone, and not even Mr. Betjeman, whom I have long admired, could persuade me to believe that Butterfield was anything but a smug and unbearable prig. I do not think that I like his buildings.

Mr. John Brandon-Jones [A]: With regard to the question of regionalisation and the

making use of local traditions, I believe that one of the things that have done a great deal to destroy local tradition is the fact that one has to send in drawings to the local authority nowadays before one can start to build. I spent six years of the war working in the Orkney and Shetland Islands. I worked with a local builder there and I told him how much I liked the place and how I would like to stay there. He said: 'Why don't you? There is no architect here. We can probably find work for you'. I said: 'I thought you would prefer to carry out your own jobs and estimates, without any interference from an architect', and he said: 'Oh no, because I have to make drawings and I cannot do it, so I have to copy the designs in an illustrated architectural journal. They are not really very suitable for Shetland, but I cannot make any other sort of drawings'. That puzzled me. He was a very good builder and did very well what I wanted him to do, but it explains why his buildings were not as good as those of his father and grandfather. They looked at other buildings and discussed them with their clients, who said: 'I want a house like this, but slightly different'. They thought about building and they constructed buildings without worrying. The present generation cannot do that. The drawings for the buildings have to be submitted to some miserable fellow from the Scottish Office. Until we begin to think about buildings and not about drawings and photographs, we shall not get any proper buildings.

Mr. Gontran Goulden [A]: I think Mr. Betjeman's lecture is very good and I am all for honouring our forbears, but I think that he is extremely lucky. Fate has played into his hands. Look at the forbears that he has been furnished with. The person for whom I am sorry is Mr. Betjeman's great-grandson, because what will he do about honouring his forbears? He will have to turn to the designers of chain store buildings; he will have no other choice. I think that life has been made easy for Mr. Betjeman.

Mr. John Betjeman, in replying to the discussion, said: I thank you very much indeed for the kind way in which you have received my contumacious paper.

I should have mentioned the Adshed and Ramsey buildings in Kennington.

In defence of my friend John Piper, I ought to say that he took the photographs published in the Berkshire guide to which Sir Patrick Abercrombie referred. I am no good at anything practical. I think I took two of the photographs, but John Piper told me how long the exposure should be.

I was very much interested to hear that Professor Wheatley and Sir Hugh Casson were in Mr. Beresford Pite's office. Mr. Beresford Pite was a good architect. I think that Christ Church, North Brixton, is a good building. Do you not like it? No, I suppose you hate it. But I think he ruined his work on the Burlington Arcade by putting in the lower arch; the upper one is



St. Michael's, Croydon. J. L. Pearson



Holy Angels, Hoar Cross, Staffs. G. F. Bodley

very good. I also like the schools of All Souls', Langham Place. He was a very good man indeed, and he was very Low Church.

It is really the architects as people who are interesting, and I have been delighted by the personal note which has crept into the discussion. Sir Hugh Casson thinks that Burges' house is ugly. I think it is beautiful. I dare say Sir Hugh Casson is right about Ralph Knott's chimneys; I will go and look at them.

I agree with what Mr. Brandon-Jones said and also with what Mr. Goulden said.

The Royal Gold Medal for Architecture 1954

HER MAJESTY THE QUEEN, on the recommendation of the Royal Institute of British Architects, has awarded the Royal Gold Medal for Architecture for 1954 to the Australian architect Arthur George Stephenson, C.M.G., M.C., A.M.T.P.I. [F].

This is the first occasion on which the Medal has been awarded to an Australian and the Medal will be presented to Mr. Stephenson by Her Majesty the Queen during her forthcoming visit to Australia. So far as we know this will be the first time that the Royal Gold Medal is presented by the Sovereign in person.

Mr. Stephenson was born in 1890 and was educated at the Melbourne Church of England Grammar School. He began his architectural training with one of the leading architects of Melbourne. Later he moved to Sydney for further experience in architectural offices and then spent some years with the British Exploration Company in New Guinea. From New Guinea he transferred to Western Australia, to the Government Architect's Office.

During the first world war he served as a captain in the Australian Imperial Force in France, where he was decorated and mentioned in despatches.

At the conclusion of the war he continued his training at the Architectural Association in London and worked in the offices of a number of leading architects. In 1920 he returned to Melbourne and began private practice. While in London in 1920 he was elected Associate R.I.B.A. and became an Associate Member of the Town Planning Institute. He was elected Fellow R.I.B.A. in 1933. In 1921 Mr. Stephenson founded the firm of Stephenson and Meldrum with its offices at 374 Little Collins Street, Melbourne.

In order to keep himself informed of developments overseas in architectural work, particularly in the hospital field, Mr. Stephenson has made five extensive tours abroad. He has visited most countries in the world and has made detailed investigations of hospital development in the British Isles, United States of America, South America, Europe, Russia and other countries. During 1949-50 Mr. Stephenson spent 14 months abroad on such special investigations, and during this and earlier trips he was invited to address leading Associations and Institutions, including the American Hospitals Association.

The following are the principal works executed by Mr. Stephenson.

City Buildings: Collins Court office building, McEwan House building, Stock Exchange building of Melbourne (office building), Melbourne Town Hall (reinstatement after fire), State Savings Bank of Victoria (Head Office), State Savings Bank



Arthur George Stephenson, C.M.G., M.C., A.M.T.P.I.[F]. Royal Gold Medallist 1954

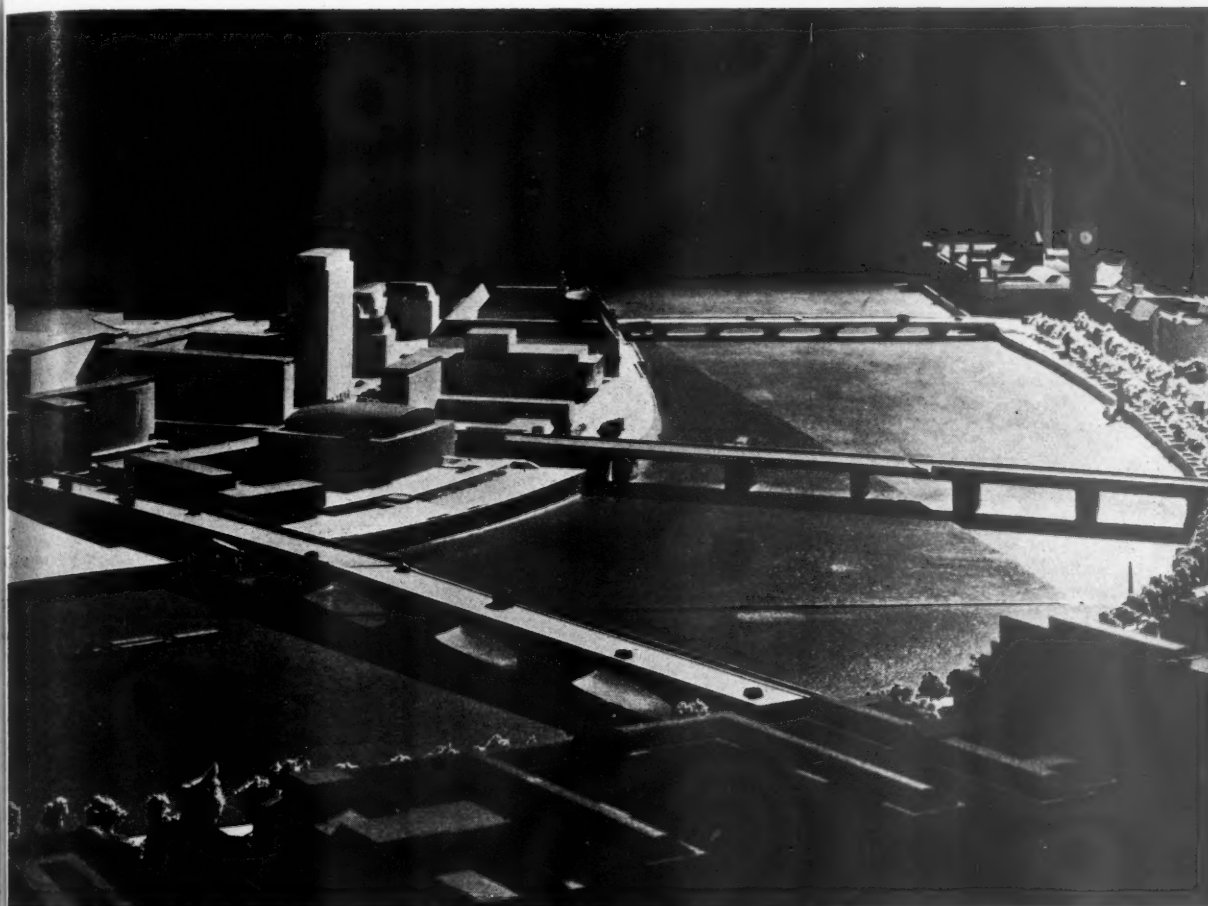
branches, Melbourne Cricket Club (members' pavilion), E.S. & A. Bank, Melbourne (Head Office), Australian Consolidated Industries, office building, Sydney, Hotel Darwin, Stafford office building, Sydney.

Industrial Buildings: Messrs. Green and Sons (printing works), Queens Bridge Motors, Ford assembly plant, Sydney, McKay, Massey Harris plant, Peek Frean's biscuit plants, Royal Australian Navy torpedo factory, Sydney lead works, Exhibition Building, Wellington, N.Z., Exhibition Building, New York.

Hospital Buildings: Children's Hospital, Melbourne, Children's Orthopaedic Hospital, Frankston, Austin Hospital, Melbourne, Queen Victoria Hospital, Melbourne, Gippsland and District Hospital, Wangaratta District Hospital, Stawell District Hospital, St. Vincent's

Hospital, Melbourne, Mercy Hospital, Melbourne, Bendigo District Hospital, Colac District Hospital and Clinic, Ballarat Base Hospital, Freemasons' Hospital, Geelong District Hospital, Bethesda Hospital, Melbourne, Castlemaine Benevolent Home, Echuca District Hospital, Royal Newcastle Hospital, Royal Melbourne Hospital, Royal Prince Alfred Hospital, Sydney, St. Vincent's Hospital, Sydney, Launceston General Hospital, Tasmania, King George V Memorial Hospital, Sydney, Dental Hospital, Sydney, Wellington Hospital, New Zealand, General Repatriation Hospital, Sydney, Royal North Shore Hospital, Sydney, King George V Pathological Laboratories, Melbourne.

The General Meeting of the Royal Institute on 6 April at which the Royal Gold Medal was to have been presented is cancelled.



With Somerset House in the immediate foreground the proposed development is seen across the river and in relation to the Houses of Parliament

The Permanent Development of the South Bank

By Gordon Stephenson, B.Arch.(L'pool), M.C.P. (Mass. Inst. Tech.), M.T.P.I. [F]

Editor's note: *The London County Council's scheme for the South Bank is probably the most important piece of large-scale site redevelopment in London since the cutting of Kingsway and Aldwych. Because of this and because it is a first step in extending the 'centre' of the metropolis across the Thames, we invited Mr. Stephenson to discuss and evaluate the scheme.*

IT IS NOW BECOMING EVIDENT that the long and strenuous efforts of the London County Council to reclaim the riverside between the Westminster and Waterloo bridges will meet with success in the near future. The architect planners of the London County Council have prepared an admirable scheme for the area on the south bank which was recently occupied by the buildings forming the heart of the Festival of Britain. If the reconstruction takes place in the manner proposed it will not only enhance Central London: it will also set an example for the other great cities in Britain to emulate in spirit if not in scale.

That successful redevelopment is now within relatively easy reach is due to the consistently high post-war enterprise of the largest and wealthiest local government, and to the imaginative and yet realistic approach of its architects and other officers. Both the Council and its professional advisers are ready to take full advantage of the new planning powers and, perhaps of even greater importance, of the new planning technique which gains ground but slowly. It is indeed conspicuous by its absence in several cities which have similar opportunities. The persistence of the *rue corridor* concept is amazing. Haussmann is dead but Haussmanisation, which was not envisaged when the 1947 Act was prepared, lingers on. Too frequently the 1947 Act is being used to dragoon developers and their architects to line streets with buildings of uniform height and mediocre façades—and all in the name of good planning. Use, economic demand, daylighting and layout techniques which are modern, yet proved

by time, are ignored. The South Bank scheme recognises the problems of the great city. Pedestrians, cars and buildings of diverse functions are taken into account. Though the whole project is still in broad outline—a master plan of a new kind suggesting the grouping and massing of buildings—it promises to become an outstanding fragment of contemporary civic design on a magnificent site which has hitherto been most undistinguished.

The ancient cities of London and Westminster on the north bank of the Thames have histories stretching back through two millennia. For many centuries the south bank, the Surrey reaches of the Thames, lay undisturbed by the march of building. In Elizabethan times Southwark had become a recreational resort for City merchants and traders. There were taverns and theatres, bear-baiting rings, skittle alleys and early versions of the Battersea Pleasure Gardens. The wharves for timber and other bulky materials came later,



An aerial mosaic, with the scheme superimposed, which shows clearly the spacious arrangement of the proposals. It is of interest to compare the new places with the Temple and the courtyard of Somerset House (both bottom left). The wide Waterloo and Westminster bridges provide effective links with the north bank. Photo: Architectural Press

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The site almost cleared of Festival buildings. Looking east from this viewpoint one sees that the new development will face a major part of the finest stretch of the north bank

together with small works, rope walks and warehouses. London began its explosive outward march in the 19th century and the south bank was to become a decrepit conglomeration of factories, yards and warehouses, the whole cut by railway viaducts and embankments, and with mean houses filling the vacant spaces left over in the hive of activity.

With London threatening to reach its present gigantic proportions and local government reflecting the chaos of an unseemly physical growth, the London County Council was created in 1888. It was, quite naturally, given power to erect offices. Six years later it had acquired ground on the south bank. This, the present National Theatre site, was first used by the Works Department and later still by the Tramways Department. It was not until 1905 that the Council decided to acquire an extensive riverside site for its offices and it needed two private Acts (of 1906 and 1909) to enable it to carry out

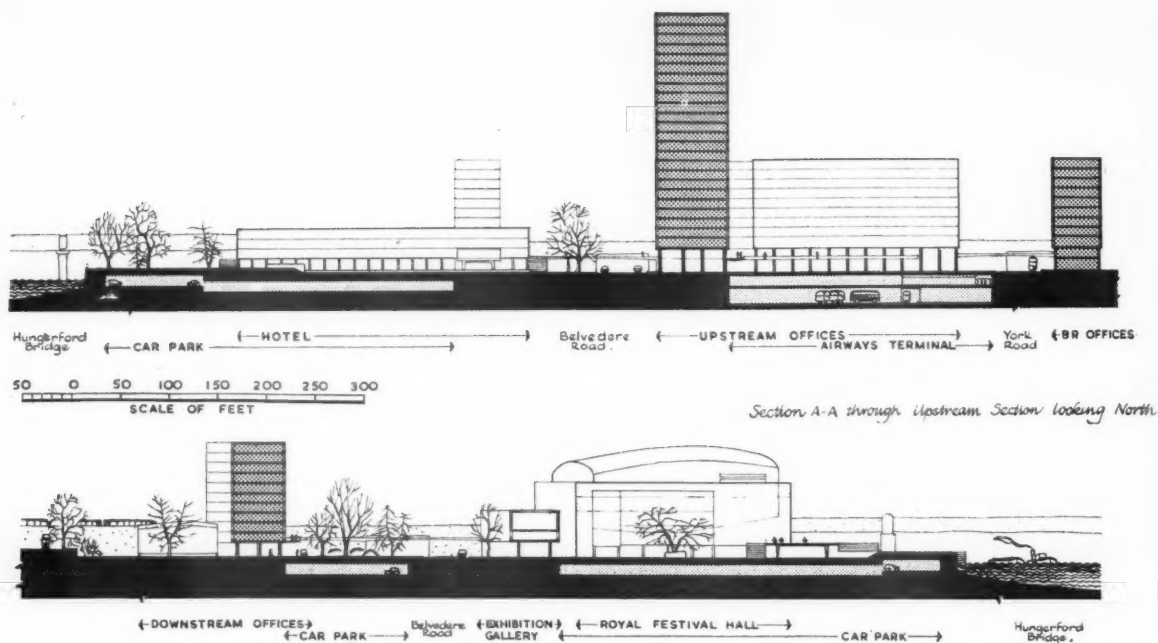
its intention. In 1909 work began on the river wall and the County Hall.

This was interrupted by the First World War and the County Hall was not opened until 1922. Another eleven years passed before the northern section was completed. In the years between 1933 and the beginning of the Second World War the Council made several attempts to acquire land between the County Hall and Hungerford Bridge. The first purchase, and that by agreement early in 1940, was of the land north of India Stores.

It was during the war that ideas about the south bank began to crystallise. At the end of 1941 the Council received a deputation from the Royal Philharmonic Society about a concert hall. The earliest conference with the National Theatre Committee took place in 1943, a month before the publication of the County of London Plan. The first comprehensive scheme for the area was illustrated and described in the Forshaw-Abercrombie Report. The authors

envisaged a complete and splendid renewal of the reaches between the County Hall and Southwark Cathedral. It was to be carried out by high density frontage development of office building or housing behind a new river wall. We must return later to the question of the amount of building in Central London. On the site under review there was to be a spacious cultural centre in contrast to the massive continuous 'saw-toothed' building development stretching along the river front to the north.

Immediately after the war the County Council was advancing rapidly along the broad lines indicated by the plan. At the end of 1945 the Town Planning Committee approved the leasing of land for a National Theatre (fortunately the site has been changed in the new plan), and it gave instructions that a comprehensive layout should be prepared for the riverside strip between Vauxhall Bridge and Southwark Bridge. A year later sites for Government



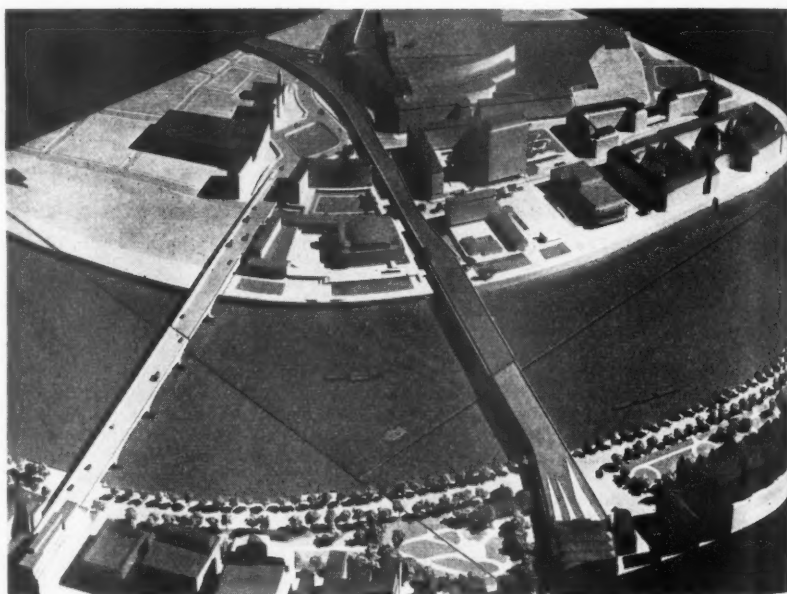
Two main sections marked on the plan on the page opposite. The three levels are clearly shown. In the text doubts are raised about the wisdom of having the buildings raised on high pilotis

offices and an hotel were agreed. Then came a lull in activity during the period when housing, schools and factories were the order of the day. Commercial, cultural and recreational buildings were, for the most part, to remain on paper.

After much discussion behind the scenes the south bank was eventually selected as the stage for the main Festival of Britain Exhibition. The scheme was prepared in record time and provided a most excellent and obvious reason for sweeping away the decrepit buildings that had survived the bombing. Between 1949 and 1951 the site was cleared, the river wall extended, and the Royal Festival Hall built amongst an array of gay Festival buildings.

The Festival, in more senses than one, provided a full-scale test for the site. It was feared by many that the limited area would be overloaded, traffic congestion appalling, and that buildings would be jammed together like so many cardboard boxes in a store. Sir Hugh Casson achieved the impossible twice. Through sweet reasonableness and, it may be said, an iron will which is never obvious, he managed to orchestrate an architectural score composed by many individuals just bursting to let themselves go. He also conceived and successfully achieved a wonderful layout with the river setting as a gigantic backdrop to a series of linked places, exuberantly adorned, which were entirely for pedestrians, including harassed mothers with their little flocks.

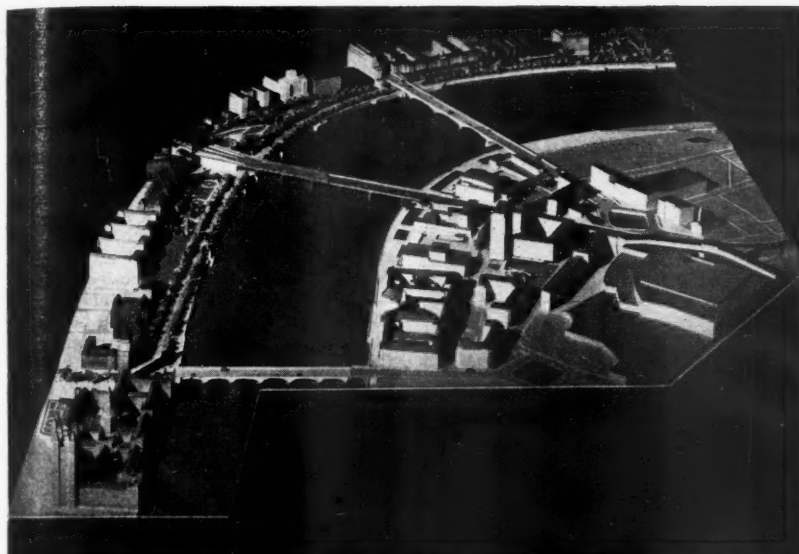
The layout was the great lesson of the exhibition. If it had not been given, Dr.



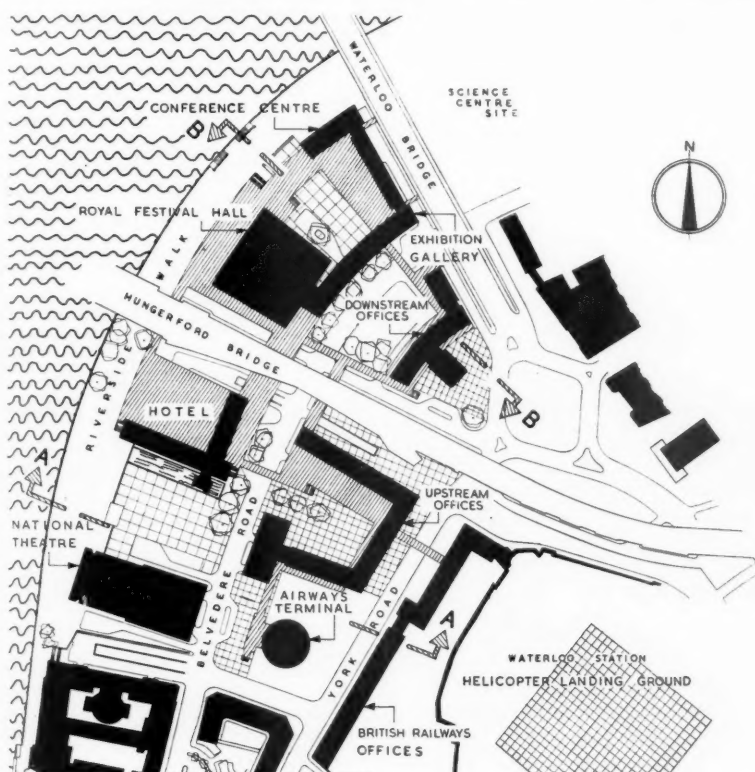
A view from the north bank showing the bisection of the site by Hungerford Bridge. It is fortunate that this continues as a viaduct allowing easy passage beneath it at all points

Martin and his fellow architect planners might have had more difficulty in gaining acceptance of the idea that the developmental fragments should be put together in a modern (or should one say Venetian?) pattern. The principles underlying the permanent arrangement are exactly similar

to those which were proved successful in the 1951 Festival, and have for centuries made Venice the only town in the world in which the pedestrian may go about his business and enjoy himself in safety. It is sad to reflect that so far every New Town Corporation has been too cold-footed to



The upper view can easily be related to the plan below which shows the wide sweep of the Riverside Walk and the system of connected places. The site is bisected by Belvedere Road at the main pedestrian level. There is a striking contrast between the new planning technique and the old, illustrated by the northern part of the County Hall



adopt modern principles in the layout of the town centre for which it is responsible.

All the more credit is due to the London County Council and the prospective developers. They are not building on virgin land, and the Council had the courage to

persuade the Government not to claim half the site which, in 1946, it had been agreed they should. A huge Government office building, even if it had been designed in a modern manner, would have been too much of a good thing. Every evening after

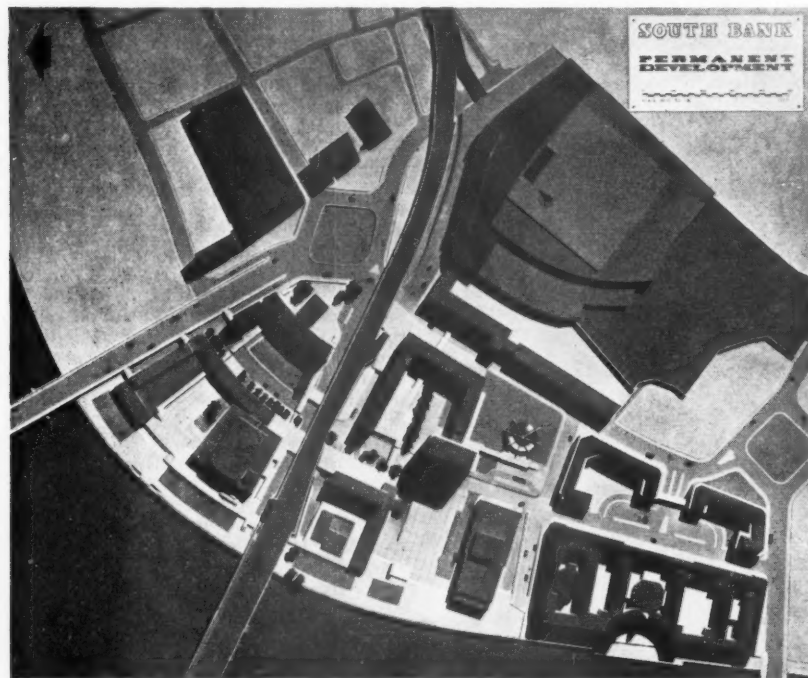
six it would have become a great, dead mass of stone. An essential to the successful reclamation of the south bank is that it should be a lively, attractive place day and night. The Government building project was abandoned in 1952. From that point on the planners had room to manoeuvre. The National Theatre could be moved from the corner behind the Festival Hall and buildings selected and so arranged as to provide a setting for evening as well as daytime activities.

The south bank permanent development has been fully described and illustrated in many British and foreign journals. It may be more useful here to attempt an assessment of the scheme in its wider setting and to discuss details of the three-dimensional arrangement. It would seem to the writer that all the buildings are especially suitable for the site, which is so well related to rapid transport facilities. The huge office building for the international headquarters of the Shell Petroleum Company for which Howard Robertson is advisory architect, will have a main block rising to a height of some 260 ft., a little lower than Big Ben and the Victoria Tower. When this is built, almost certainly to be the finest office building in London, it will act as a magnet to other offices. The present scheme envisages other office buildings behind the Festival Hall and adjacent to Waterloo Station with a total office population of some 12,000 on the site. There is no doubt that the 'spacious' area immediately adjacent to Waterloo Station will make a most excellent office quarter. It is also most necessary to have extensive commercial developments if the reclamation of the south bank is to be economically successful. Yet this project causes one to wonder if there is not a danger of too much new office building taking place on the north bank. The Development Plan for the County of London allows for a theoretical 15 per cent increase in office accommodation and the City buildings which have caused much controversy in the Press have been approved with considerable increases on the given sites. Bucklersbury House, for example, will have accommodation greater by 20 per cent than that which was formerly on the three acres it is to occupy. The Shell Company intends to bring together on the south bank several offices from the City. Presumably, the space they occupy will immediately be filled.

One may well ask what will be the effect on the London plans if the City, which housed some half-million office workers, the south bank and the City of Westminster are to go on increasing in volume of building. Traffic congestion threatens to bring central London to a standstill. It can only be relieved in some small measure at a fantastic cost, and already there is the most serious threat that five of the great squares will be annihilated for the sake of parking relatively few cars, partly at the expense of the country's taxpayers and some London ratepayers. People are being decentralised. Their work places continue to pile up within the few square miles of



In the view from the south and the plan of the model the advantage taken of the riverside setting is demonstrated. The river scene enters the site at several points. The National Theatre is admirably placed. The great office block marks the junction between the deepest riverside place, the office square and the airways terminal square. Between Hungerford Bridge and Waterloo Bridge the Royal Festival Hall forms part of a group of related buildings which, together, would provide one of the finest conference centres in the world



Central London. If the south bank reclamation is to proceed apace, and all the arguments are in favour, it should be accompanied by a reduction in the total of working accommodation in the cities of London and Westminster. Without this redistribution of building, and values, decentralisation will merely lengthen the journeys to work and increase fatigue, frustration and central congestion.

In the Report of the General Purposes Committee submitted to the Council at its meeting on the 20 October it was emphasised that the scheme for the south bank site 'is still in broad outline—a master plan in relation to which the detailed proposals for each site can be discussed.' This is as it should be. Re-development will represent a huge investment. Would-be developers will have to be

satisfied that their buildings will show an adequate return. The Government and the National Theatre Committee, representing the people of the country as a whole, as well as private investors, are to be brought together. Agreement has already been reached with the National Theatre Committee and the Shell Petroleum Company. It has still to be reached with private companies, who would be expected to build the other office block and the hotel, and the Government, which should certainly be persuaded to build a conference centre linked to the Royal Festival Hall in a setting which is both central and superb. In addition, there is probably no better site available for a central air terminal even though the journey to the airports is likely to be long and depressing for many years to come. Eventually it may be found that large helicopters, making but little noise, will be able to land on a platform above Waterloo Station. The problem of the journey to the airport and to other cities could be solved in this way. It can be assumed that the site bordering the eastern side of York Road and owned by British Railways will increase in value as re-development takes place and it will be entirely suitable for offices.

There are other reasons why the plan should not become too rigid at this stage and they are mainly architectural. It is to be hoped that the final development will express richness and variety in architectural thought even though the co-operating public and private architects speak a common language. We are some way yet from achieving an architecture which is both practical and sympathetic. There is the constant danger of falling between two stools; the one still under those who have gradually emasculated the classical renaissance, the other vacated by Le Corbusier some twenty years ago.

As a *parti* the three-dimensional arrangement suggests great things to come. The broad sweep of the river, London's greatest open space, dominates the setting and the visual effect of the linked places penetrating the site to its full depth will be superb. It is possible that many improvements in detail may be made as the co-operative design work progresses. Dr. Martin has made several sketches from ground level but all the photographs of the model are taken from mid-air. Models are notoriously deceptive. It is possible that further ground level studies would indicate a need for a simplification of arrangements within the places and the covering to a far greater extent of the disruptive Belvedere Road which, though well placed as a service spine road, would eventually carry a considerable weight of traffic passing to and from the large buildings. One wonders whether the three horizontal planes are necessary. Underground work over a great part of the site would be expensive and though it may be exciting for pedestrians to move about on elevated footways in fine, calm weather it should be assumed that it is fairly often both wet and windy in London. A simpler and more economical arrangement might be to give most of the existing ground space

to vehicles and to raise the pedestrian level over the whole of the site to a series of great platforms perforated at intervals to give ventilation to the ground floor level.

It would also be an advantage if all the buildings were colonnaded and linked at pedestrian level so that pedestrians might move freely about the site in rainy weather with entrances to buildings, shops and restaurants under the colonnades. Architects are now finding it hard to resist the temptation to elevate buildings on *pilotis* leaving wide views under them. It would be well to resist it until more is known about the effect of building masses on wind currents. Clear spaces under buildings are often windswept. In the English climate a large measure of shelter and protection should be given, although it very rarely is. There are strong arguments for a screen wall at the rear of a colonnade. First, the ground floor space is often the most valuable. Secondly, the pedestrian will be comfortable under nearly all climatic conditions if he has a protecting wall on his flank. Colonnaded walks with protecting inner walls are in the very best tradition. The first great residential square, now the *Place des Vosges*, was treated in this way and there are numerous other examples including the *Piazza San Marco* and the *Covent Garden Piazza*.

If we regard the scheme as an indication of a general three-dimensional arrangement, showing the main disposition of elements, it is in every way praiseworthy. There is ample time for studies of detail. Knowing the team working under Dr. Martin and the two private architects already co-operating, one has full confidence that the completed work will be a major contribution to the art and science of Civic Design.

Editor's note: This part of the South Bank Comprehensive Development Area has been zoned for public buildings as the predominant use. The plot ratio is 5 : 1 over the whole sector. The scheme has been developed in accordance with the daylighting controls which are applied by the Council to development generally.

The scheme was prepared under the direction of the Architect to the Council, J. L. Martin, Ph.D. [F], the Senior Planning Officer, Arthur Ling, B.A., A.M.T.P.I. [A], and the Assistant Senior Planning Officer, Reconstruction Areas, P. Johnson-Marshall, Dipl.Arch., A.M.T.P.I. [A], by a Reconstruction Group team in the Town Planning Division.

R. J. Sharpe, A.M.T.P.I. [L], was in charge of the South Bank Comprehensive Area. C. G. L. Shankland, M.A., A.M.T.P.I. [A], was in charge of the Detailed Scheme. They were supported by M. L. Jenkins, B.A. [A], W. Kay, B.A., A.M.T.P.I., G. C. Goldman, B.A., A.M.T.P.I., S. J. Sagan, Dip.Arch., J. Jaraczewska (Mrs.), Ing.Arch., A.M.T.P.I., W. A. Clarke, Dip.Arch. [A], D. Cole, A.A.Dip., A.M.T.P.I. [A].

The scheme has been prepared in consultation with the Council's Chief Engineer and County Surveyor, J. Rawlinson, C.B.E., M.Eng., M.I.C.E.



The British Architects' Conference, Torquay

BUILDING MATERIALS and Techniques is to be the subject of this year's Conference, which is being held from 26 to 29 May inclusive. Two papers will be given in collaboration by Mr. William Allen [A], Chief Architect of the Building Research Station, and Mr. E. D. Mills [F]. Both speakers are well known to members as authorities on this subject. Their papers will be printed and circulated beforehand to Conference members in order to leave abundant time for discussion. A section of an exhibition at Conference headquarters is being supplied by the Building Research Station; the other sections will illustrate the work of local architects and schools of architecture.

The hosts, the Devon and Cornwall Society of Architects, will welcome guests

at an informal reception on the first evening at the Marine Spa. Conference headquarters will be Torre Abbey, which has been lent by the Corporation of Torquay, and the garden party will be held in the grounds. On the second evening the Mayor will entertain Conference members at a civic reception in the Town Hall. The Conference dinner on the third evening is to be held in the Palace Hotel.

Committees of the Devon and Cornwall Society of Architects are busy with the arrangements and are providing a good programme of tours. Full details and form of membership will be issued with the March JOURNAL. Meanwhile we publish in Notes and Notices, in each JOURNAL, a list of hotels so that members can make sure of obtaining accommodation.



Torre Abbey. Conference headquarters



Building Without Grace: an Aggressive Examination

By Siegfried Charoux, A.R.A.

Read at a General Meeting of the R.I.B.A., 8 December 1953

A FAVOURITE OCCUPATION of mine is to examine the interplay of culture and civilisation. My findings explain many things to me, but I will not inflict them upon you. The other day I saw in the NEW YORKER, that wonderful publication of sarcasm and wit in America, an interview with Mr. Frank Lloyd Wright, who made this very delightful statement: 'America has too much civilisation and not enough culture.' I think he meant that civilisation is out of control because there are not enough of the cultural elements to control it.

I should like to explain what the terms 'culture' and 'civilisation' mean to me. Culture, I submit, is man's desire to explain his being, to justify it and to secure its spiritual continuance. The dimensions of culture are philosophy, religion and art. Civilisation puts them to practical use, puts in machinery to make use of them, and administers them. Culture is constant. Civilisation is dynamic and its practical purpose is renewing itself all the time.

An example will explain better what I mean. If Shakespeare today were commissioned to compose a poster for a general election, he would have to sacrifice a lot of poetry in order to make a good job of the election poster. There would not be anything wrong with that, but if he was persuaded only to write what was useful there would be no poetry. The cultural content of poetry is constant and will remain, whereas an election poster, because of its practical purpose, will be obsolete when the election is over.

Civilisation tends to obscure and usurp the pure cultural element, and the result is a kind of conflict. Civilisation as a whole is ripe for a reform in the sphere of philosophy, religion and art. Our interest is mainly in what happens in the sphere of art. The elements of pure art are blurred; there is a great hum and hissing going on. This noise is not coming from the artist, because he is feverishly active in working for the public; it is coming from U.N.E.S.C.O., from academies, from art councils, from art societies, art schools, art critics, art dealers and art bishops running the art galleries. The noise is coming from this vast bureaucracy of art, which is engaged in a war between the cliques and clans, to decide who is right. The artist is working for these cliques and clans; he is not working for the public; he is not in contact with the public. It is not an immoral living, but it is a wasteful living, as wasteful as it is for an Eskimo to live on caribou. It is a fine thing to have art bishops, but it is a very costly thing if

every clan is to have one of these art bishops, blessing only a special section of art which he specially likes. The end may be the same for art bishop and Eskimo. No caribou; no Eskimo.

All this has produced an explaining industry round the artist which, by the way, explains also to the artist what he meant when he didn't mean it and therefore the artist decides it is really better to mean it. This explaining industry has persuaded the artist to work for the sake of his art, for other artists and for immortality—even if the immortality lasts only a few weeks. In order to feed himself he may also work sometimes for the collector or connoisseur. The happy exception is the portrait artist, but that is not art but sport—head-hunting without the shrivelling process.

The public has a superstition rather than a belief that art is necessary, and has come to think of the artist as a kind of insect that may be of some symbiotic use. When the itching of these needy insects becomes too irksome the public gives itself a dusting with D.D.T. in the shape of yet another art gallery or college, and bureaucracy smiles. Another rather sinister consequence comes from the desire to help art by directing the artist's attention to the needs of industry, or the willingness of industry to consume art in a way that is very good for industry.

There is such a thing as industrial design, and that is as honest a living as any, but the danger is that the product of industrial design is apt to replace art. An Olivetti typewriter is not very beautiful but it looks good as a machine; there is a danger of these products of industrial art being passed on as products of art to satisfy the need of the public for art. Taste is substituted for art, and that is a very dangerous thing to happen.

The industrial designer is submissive to the practical purpose. The artist is embarrassed by it. Immanent in art is constancy, continuance or—more pompously said—eternity. Industrial art is dynamic, its products are obsolete when the practical purpose which caused their form is obsolete. Pure art is utterly useless and pure industrial design utterly useful. Journalism is to poetry what industrial design is to art.

An effect of art which is based on practical purpose, the art in which practical purpose is a prominent feature, is that the importance of the practical side is over-emphasised. The industrial designer is, of course, in touch with art, and he has to get his nourishment from it. It is only natural that he should represent some of his

designs as pure art and genuine art, whereas they are really designs which have lost their purpose and are just hanging in mid air. It is like talking without a language, if one thinks of abstract art.

It is difficult to say what should be done. It might be an advantage if the artist were in contact with the public. One thing that could be done is to tighten up the educational system, with the entrance examinations made much more difficult. That would be fairer to the student and fairer to the teacher, because to teach by volume instead of by depth is, I think, a wrong thing to do. I remember that in my student days in Vienna nothing was thought when a professor refused 24 entrants and for a year or two had no pupils at all. He got his salary, and that was the main thing.

Pure art should not be allowed to die out. It has a valuable function because it controls the conscience of civilisation, which has a tendency to run away. We do not really get any enjoyment from our running-away civilisation. There are two positive things which, in my opinion, can help art. One is the Hertfordshire scheme, by which a small percentage of the total sums for building is devoted to sculpture and mural paintings, but it has stayed so long as a mere beginning that one feels rather in despair about it. It should have been taken up by the London County Council and by other county councils and by town councils, but nothing has happened there. The other thing which can help art, although only art in the form of sculpture, is the Battersea open-air exhibition of sculpture, which is still going on well, although there is a danger that art bureaucracy will get hold of it, and then of course it will die.

The real help should come from architecture, but is architecture still an art? Have architects become structural engineers, quantity surveyors and lawyers? In the last years of the 19th century architects had to hide their work behind mountainous decorations, spluttering all over the place, the symbol of which would be a varicose vein in plaster. But what would be the symbol of our architecture today? Would it be a girder garnished with a balance sheet? We have now architects who are competent to make a laundry iron a pleasing shape, and the same applies to a typewriter, but only if the elements of pure art are proportional to those of practical purpose do we obtain a balance and make a work of art.

Another curse of our age is the priority complex. Architects do not suffer from a

priority complex; they enjoy it. If you say 'first things first', would not that make the lavatory pan the aesthetic centre of our civilisation? Of course, kitchen sinks are more necessary than lumps of sculpture, but should not any human being in front of a kitchen sink be entitled to have access to something that is so utterly useless as art and yet so rewarding to the soul, something in the way of a fountain near by, if the architect does not want to have his architecture disturbed? You have a beautiful example here; it is partly attached to the building and partly in front on two pillars, and it looks very fine.

You will have to make a decision sooner or later. Do you want to support that kind of civilisation which is not pausing to allow human beings to enjoy their achievements but is hastily going on, racing away in a direction which nobody knows, but with an accelerated speed which does not make much sense?

People who are not interested in the aesthetic value of art can be told that it has also a material value. When I first came to this country 18 years ago, the London County Council was building blocks of flats to replace slums, and those blocks of flats have now become slums themselves. They are mean, hard-looking machines for living, without a soul, and the people look the same. I also remember the flats built in Vienna to replace the slums there; the first ones were built about the year 1923. I recently saw those flats and not one of the buildings has deteriorated at all. They all have a soul; they are living things, and the people are proud of them. I submit that the reason for that is not that they have sculpture or mural paintings but that they were spaciouly built; there is no meanness about them. Most of them have some decoration. The people are responding by keeping their dwellings clean. If your clients are reluctant to see the aesthetic value of art, you can say to them: 'The maintenance is cheaper; the people are happier, and, if you have any factories, you will find the people will probably do better work for you. You will get your return in those ways.'

I could say much more on this subject, but I do not think I ought to dwell on it any longer. I would just say that you have two ways before you. You can be an accomplice of that kind of civilisation which is accelerating its speed but has lost its direction because it is not allowed the controlling power of pure art; it is for you to decide whether you want to make a cultural civilisation or just have a civilisation without any meaning and without any enjoyment and leisure. If you decide to support that kind of civilisation—all-out suicide with comfort—you must build buildings such as were shown in one of the journals some time ago, buildings without windows. Why no windows? Because the building is easier to heat, easier to light, easier to ventilate, and, above all, easier to build. What about the human beings? Oh, who cares about them? If you decide to build a building without windows—a sightless building—you should also build rolling

pavements, on which the human beings, the creatures in these sightless buildings, can be transported to other windowless and sightless buildings, where they can be sorted by scientific methods for their various jobs. Is it worth while for them to live another day? If not, they are cremated. Others, having no needs but those of their civilisers, are artificially inseminated, doped for a dreamless sleep and taken back to their windowless buildings on the rolling pavements, ready for another day's work in their tearless and smileless machines. You have the choice before you: you can do this or you can insist on being artists and enable the people to live gracefully because you are building with grace.

DISCUSSION

The Hon. David Astor (Editor of the *OBSERVER*), in proposing a vote of thanks to Mr. Charoux, said: I have a certain dread of speaking in public, but I was really delighted to be asked to move this vote of thanks to Mr. Charoux, even before I knew what he was going to say, because of my affection and respect for him.

I met Mr. Charoux some 18 years ago, when he first came to this country. It was at a cocktail party at the house of an architect. We had a friendly little chat and exchanged addresses, and the next day I received a letter from Mr. Charoux, saying: 'I should like to establish myself in this country but I do not know anybody. I should like to sculpt your head, because you have a well-known name and it might be useful to me.' I agreed, and we have remained more or less constant friends ever since.

In the early days of the war there was a panic, because of the invasion of Holland, and an order was suddenly given for the internment of all people holding foreign citizenship. Mr. Charoux was interned on the Isle of Man, but fortunately not for long. When he was there he wrote an indignant letter, asking that the matter should be taken up with the Home Secretary and saying: 'Explain to him that he is English by accident but I am British by choice.'

One reason why I am pleased to move this vote of thanks is that I think Mr. Charoux has made it plain what his attitude is, and it is a bold one. A man has to be bold to speak on such subjects as culture today. Very few people will do that, because everyone is so specialised and so nervous about talking on a general simple theme. The way in which Mr. Charoux speaks about the purpose of life and the purpose of civilisation shows an admirable courage and an admirable attitude to his work, and his exhortation not to live like ants and the amusing way in which he puts it are a perfect example of what he means by the difference between civilisation and culture, which is a very abstract matter on which I have had many talks with him. I would say quite simply that he is his own example.

Mr. Howard V. Lobb, C.B.E. [F]: I have very much pleasure in seconding the vote

of thanks which has been so ably proposed by Mr. Astor. I have not had the good fortune to sit for Mr. Charoux, but I had the pleasure of being associated with him in connection with the South Bank Exhibition, which he graced with his monumental group, 'The Islanders'.

The President has referred to Mr. Charoux's activities, and I have discovered that he is the son of a civil engineer. I felt rather embarrassed by what he said about architects; I do not know whether under his definition I am an engineer or a scientist, or a quantity surveyor, or in what way I am responsible for the lack of grace which he notices in our everyday life, but I should like to assure him that we as architects really would like to work with artists on our buildings.

In a recent address here the President commented on a fashion which is growing up, particularly among the younger generation of architects, namely the cult of austerity almost for its own sake. I should like to add to this the tendency, on some of our buildings, to glorify the structure of the building; putting, as it were, the inside of the building outside, and often losing that happy relationship of solid and void, shade, colour and modelling on which our best architectural design has been founded and which is the glory of some of our best architecture. There is no doubt in my mind that this kind of approach is a very real tragedy and that coupled with this cult there is growing up a client department—'the bureaucracy of art'—which is demanding this kind of architecture and which looks askance at any suggestion that the artist shall be associated with us as architects on our buildings.

I was talking the other day to a very distinguished Past-President of this Institute and I congratulated him on training his clients so well. I tried to get some tips from him, because in nearly every building that he puts up he manages to incorporate sculpture or some individual work of art or craftsmanship. I asked him to give me a few lessons on how he got away with it, since in my experience it is items of that kind which are the first to be cut out in the bills of quantities or when the tenders come in and we find that we have to save a little money. I gathered from his reply that it is really a question of perspective and proportion, that reasonable economies can be made by going right through a building and looking at it from the point of view that the art of architecture and the art of the artists should really be the end product. I think that we should have that in mind right from the beginning and realise that economies can be made in the design of the foundations, by the elimination of unnecessary wall finishes, and by the use of slightly cheaper door furniture in subsidiary rooms, etc. etc. By going all the way through the building we can go a long way towards finding the money which will enable us to incorporate, even in our most austere buildings, a little of the work of the artist, the sculptor, the mural decorator or the craftsman.

On the present occasion I should like to

pass on that tip from a Past-President, and I hope that in the not too distant future we may once again see the traditional team at work on our buildings and see the proper relationship between the architect, the artist and the craftsman.

Mr. R. A. F. Riding [A]: I should like to say a few words on the side of the financiers. It is a strange thing that every time decoration on a building is ruled out the reason given is economy. I cannot believe that that is the real reason. Stone costs money in a building, but you can put a very great deal of sculpture on a building for £100.

One thing which I think architects ought to keep in mind when designing buildings is this: good architecture pays handsome dividends in hard cash. From the early days of Rome it has brought untold millions into that city. Everybody knows that Paris is a fine architectural city, and money flows into it like water just because people want to see it. I knew a young lady who worked in the Foreign Office, in one of the internal courtyards. She said: 'I like working at the Foreign Office; where I am, you know, is the best part.' I asked: 'Why?' and she said: 'Oh, I don't know, but you feel good when you are there.' There is no question about the subconscious influence of good architecture. The present cult, this *quasi* civil engineering, is simply playing into the hands of the engineers. Beauty is the architect's prerogative, and he ought to insist upon it with all his might.

Never forget that the very shrewd men of business have the nicest buildings in the City. Good architecture pays handsome dividends, especially when it is adorned with sculpture such as our esteemed lecturer tonight described and can carry out.

Mr. B. P. Field [A]: I should like to reply to the last speaker. If a building has ornament of a kind which masks its true function, it is going a long way to disguise the ultimate aim of art, which I personally think should be the expression of the original idea. The conception should not be masked by a welter of detail which is not necessary.

The criticism has been made that the modern architect does not use ornament to its full advantage, that he prefers to expose the building as it is, and, I believe it was said, turn it inside out. If that is so, I should think that the building would be far better in that context, expressing itself as its true nature, than if it were masked by ornament which had no function or was not in keeping with the rest of the scheme. Of course we all know the modern building with a steel frame and masked to look like something else, but a building can be a work of art even though it makes use of its own inherent structural system.

It has been said (I cannot call to mind now by whom) that the cheapest form of ornament that a building can have is its shadow, and I think that if architecture can be made to be a play of light and shade and planes, interpenetrating spaces, a lot of ornament is not required, and it would

be erroneous to place it there in the hope that it would make the building more beautiful.

Mr. F. A. Ruhemann [F]: I agree with most of what Mr. Charoux said about building without grace, but I hoped that he would also say something against buildings without grace and against those cases in which there has been much money available to spend on grace but no grace has been achieved. I think it is one of the menaces of our culture nowadays that there is a great lack of courage to say that many a so-called work of art is in fact no work of art but humbug.

Mr. Ernest Seel [F]: I have not been blessed with a very beautiful exterior, but I still think that such structure as there is is better in its proper place, inside, and I am quite content to accept the decoration, whether it is honest or not. I cannot feel that I should be more honest or more beautiful with my skeleton outside.

Apart from attempting to practise architecture, I have struggled for a number of years in schools and also to some extent in this building as an examiner, and it appears to me that we are all being led very sadly astray. Our buildings themselves, for the most part, have lost sculptural quality. We are left just as Henry Moore leaves us, with a nicely polished piece of stone with a few holes in it, a very small part of the art of sculpture. In our buildings, in place of sculptural quality we are left largely with planes, voids and solids, without the decoration that used to make buildings out of voids and solids. We have space relationships, efficiency, good acoustics and all sorts of wonderful things, but the result is something dehydrated, just as inspiring as one of those packets of frozen beans which one can buy and take home and melt.

We have one or two optimists here. There is the gentleman who spoke about the financiers and said, quite rightly of course, that it is stone which is expensive in building. He also said you can get a lot of sculpture for £100. I think it is time he looked at some of his accounts and saw how much sculpture you can really get for £100. Sculpture is expensive, and rightly so. The Hertfordshire scheme was a very fine gesture, but it boiled down to something like one-half of one per cent of the building cost, and that in the face of considerable opposition. Yet Hertfordshire, on the basis of that, did stand out for those who wanted to be pioneers; they were trying to do something. They could only go a very little way, and they did it in the face of very considerable opposition, but the amount of money which was available was pitifully small, so that in fact what happened was one of several things. For instance, the architect who had the opportunity to use this pitifully small sum availed himself of the services of some modest, hoping-to-rise sculptor, some young sculptor who was merely looking for an opportunity to practise his art and not to be remunerated for it, or the architect could go to one of

the art schools and get a student to do the work at a cut price, perhaps wrapping it up in the form of a competition. That is not the way to produce art or to ally art or to restore art to its proper place in buildings.

Mr. Lobb passed on the advice of a Past-President, that if you are careful and strip off this little bit of not very necessary decoration and save a little on the foundations (subject, of course, to the engineers) you can manage to find money for a bit of art. Of course, the plain fact is that our principal clients of today, the local authorities and the government departments, consider—rightly, from their point of view—that if the architect succeeds in effecting any economies of that kind (and they often tell him beforehand that he should do this) they are entitled to receive the benefit of those economies, in order to relieve the local or national budgets. One or two architects have managed to perform wangles of this kind, and we can consider ourselves fortunate if we are not discovered.

One day I had a very interesting morning with Mr. Charoux in his studio. We were discussing sculpture and this particular kind of problem, and at one point (perhaps I am giving the game away and he will be annoyed with me) he said that, after some years of practising his art, he still enjoyed it so much and he felt it was so worth while that to be paid for it in addition was altogether too much to expect. That is very much the position in which architects are today. The prospect of finding a small percentage for sculpture in addition seems to be fairly remote.

I wish that I could be as optimistic about this as some other speakers seem to be. I long for a return to sculptural quality in buildings, some of that rumbustious quality that is to be found on the Continent of Europe in various periods of architecture and of which very few peoples have managed to retain any semblance. The Swedes have managed to retain something of it, largely I think because they pride themselves on their modern architecture being a traditional modern architecture. Fortunately they have retained, as part of their tradition, a feeling for sculpture and an acceptance of the fact that sculptural decoration and pieces of sculpture are something that local authorities and private concerns and private individuals owe to the community.

The Hon. Lionel Brett [F]: I think that most sculpture is very bad, and it looks particularly bad, and has for the last hundred years, when attached to buildings. It looks better in a natural setting in a garden. It was because artists and architects were aware of that in the early days of this century that they sought to avoid the methods by which sculpture was used on the buildings of the 19th century. Mr. Charoux referred briefly to Victorian architecture in the usual contemptuous way and then went on to tell us that we should have just the attitude to architecture that the Victorians had. That is dangerous. It would be most alarming if we were to

find sculpture used in connection with architecture in the kind of way in which it was used in the 19th century.

The difficulty that we all have in selling to our clients sculpture as a free standing work of art in a good setting is just as well, because there is not very much of it. There are not very many good sculptors. There are a few in this country. The obstacles to the use of sculpture which we all admit and we all deplore have at least ensured that what little there is of it is infinitely better quality than ever before.

I hope that Mr. Charoux will agree with me that, while we want to see sculpture used in an entirely new way, we do not want to restore to buildings the kind of qualities which have been referred to by one or two speakers this evening—the kind of so-called elevating qualities which we were told that one of the courtyards of the Foreign Office possessed. I should find that very regrettable indeed.

Mr. Gilbert Ledward, R.A.: I am always glad to get something off my chest about sculpture. Mr. Charoux talked about a cultural civilisation, and it took him 20 minutes before he got to the subject of sculpture. I was thinking about this tonight as I was walking along Oxford Street. It is not a case of buildings without grace. It is a case of streets without grace. Therefore I am always asking myself this question: What is the position today with regard to the recognition of sculpture and what is its purpose? It is very difficult to answer. The London County Council were trying to answer it in their plan for London published in 1945, when they dealt with the problem in three words: 'street furniture and advertisements'. We cannot think for one instant of the great cities of Europe, whether Paris, Rome, Berlin or Vienna, without the sculptured monuments and the sculpture on the buildings. We cannot even think of Piccadilly without Eros. The life of humanity would be very much poorer without this particular form of culture, but the London County Council disposed of it in those three words.

Whatever the last speaker may say about buildings, these modern buildings, these blocks of flats and offices and Government buildings, machine made, insensitive, severely practical and conditioned entirely by economic stringency, are actually crying out for some sort of enrichment; it may be sculpture or some texture of surface or other appropriate ornament. I ask myself: Why do not they have it? I am quite sure that the financier who spoke was right. Sculpture is wanted by a large section of the people. Why do not they have it? Stone is quite cheap and there is a large number of sculptors. Sculpture is not very expensive, although you cannot get very much for £100, but the clients, as we have heard tonight, want sculpture, so if we bring all these factors together we have got it. I sometimes think that perhaps it is the architect who does not really want sculpture.

We all know quite well what are the purposes of sculpture. One is to introduce the human element. Another is to introduce

human scale, life-size scale. There is a very good example of that in the Duke of York's column. This has no scale at all if you look at it from Waterloo Place, but as you come up the steps from the Mall and see the little life-size doorway cut into the plinth it looks very much better just because it has this human scale. It is so much better for that reason than Nelson's column with the colossal lions at its base. Again, Sloane Square looks more spacious now that the fountain is there. It also marks an axis. That is a thing which the French have always known; but we have never known it. The fountain serves a very important functional purpose, in that it marks a roundabout. It did that very effectively when a car came down Upper Sloane Street late at night, at the pace at which cars do come along then, and ran straight into the fountain. Fortunately it was a well-built job. Mobiles might look rather nice on a busy roundabout.

There is a book which I should like to recommend for your library, a *Dictionary of British Sculptors, 1660 to 1851*, from the Restoration to the Great Exhibition. The main thing that struck me in reading this book was the number of sculptors who, in this great period of prosperity up to 1851, became bankrupt or died from exhaustion, disappointment and great poverty. I thought of this the other day when a coal heaver who was delivering coal near my studio looked in; he said he could not restrain his curiosity any longer, and with his eyes bulging out of his head he said: 'Do you ever sell any of these, guv'nor?'

The world without sculpture would be a very poor place, and I think this was put very well in the following words: 'There are few things more satisfying than a stone figure or a group set amidst a grove of trees, and few things more lovely than a bronze figure as it gleams under the spray from a dripping fountain.'

Mr. G. B. Oddie [4]: I imagine that everybody here tonight wants sculpture and everybody has come here to have a good grumble because we are not getting any, but I think that if we put our heads together we could get the job done. When Sydney Smith heard that the Dean and Chapter of St. Paul's Cathedral were considering putting wood blocks all round the pavement of St. Paul's Churchyard, he said: 'Let the Dean and Chapter put their heads together and the job will be done.' We might do the same. We who are here tonight might all get together and consider how the lamp of sacrifice, which has gone out, might be relit. Nobody outside this gathering wants to sacrifice anything in order to get sculpture or any other works of art on their buildings, so we have to think how we can do it. The recent controversy in THE TIMES and elsewhere on the subject of national television suggests how it might be done. Why not start a big campaign for the Arts Council to put notices in the agony column inviting people to send money in, and then get a lot of commercial advertisers to put sculpture on their

buildings and to put at the bottom right-hand corner: 'By courtesy of so-and-so'?

Mr. H. H. Clark [F]: I think that many of us are looking back, and I think I am speaking for the younger people when I say that we might look forward. I believe that with integrity we can hammer out through art what seems to many a very bald expression of architecture, but we will eventually achieve something. One can see and has seen glimmerings of it, and I think we are entitled to look forward and not merely to see the bits and pieces of a bygone age attached to these structures for which we are responsible but to see that in the structures themselves we have art in its truest form, which is, I suppose, the expression of the individual conscience in its effort to achieve permanence and immortality.

Mr. P. Evans Palmer [4]: Although it is not always possible to get clients to have a piece of sculpture, I have proved that it is possible to get them to accept some carving. On a stone job I am doing at the moment I have built in three great blocks of Portland stone, broached four or five inches, and my client has several times asked me what they are for. I have replied: 'In about a month I hope you will see what they are for.'

Mr. Siegfried Charoux, in replying to the discussion, said: I should like to thank all the speakers for treating me so gently and nicely. The discussion seems to have been worth while.

I agree with Mr. Lionel Brett that it would be awful to have all these things on the buildings as they are, but I realise now that I did not say half of what I had intended to say. I was so excited that I forgot all about it.

It is very difficult to say what sculpture is, and I will not go into that. We have a few good sculptors and they will become fewer if we do not use them. The art galleries buy contemporary art, and what do they do with it? They hide it in a cellar. Is it sensible for an art gallery to buy so much and to hide it away? Why not circulate it or put it into a garden? That would help to make the public expert and to find out for themselves what is good sculpture, and you would then probably get a bigger volume of good sculpture. It would also avoid the kind of sculpture represented by a laundry iron fixed to a base of marble. The laundry iron which is known as a laundry iron is all right, but as soon as you put it on a base of marble and call it 'Cosmos' it becomes very dangerous indeed.

To the financier who spoke I would only say that he seems to be one of the hard kind, because £100 would not go very far if spent on sculpture.

All the other things which the speakers have said helped me, because they cancelled themselves out. I thank you very much for having so much patience. I hope that next time I shall be still more aggressive and more to the point and more concentrated.

R.I.B.A. Prizes and Studentships, 1954

The Tite Prize: A Certificate and £100 for the study of Italian Architecture. The subject was 'An Italian Lakeside Garden'. Prize awarded to Mr. Geoffrey Edgar Howard [Student], Upminster, Essex (Manchester University School of Architecture). *Commended:* Mr. Alexander Duncan Bell [Student], Rattray, Blairgowrie (School of Architecture, Dundee College of Art); Mr. Neville Whittaker [Student], Barnsley, Yorkshire (School of Architecture, King's College, Newcastle upon Tyne); Mr. Ian Curry [Student], East Herrington, Sunderland, Co. Durham (School of Architecture, King's College, Newcastle upon Tyne); Mr. George Duncan [Probationer], Ayr, Scotland (Glasgow School of Architecture).

The Soane Medallion and £120 for Architectural Study Abroad. Subject, 'St. Paul's Stairs and Terrace'. Awarded to Mr. David Anison Rock, B.Arch.(Hons.) (Dunelm) [A], Sunderland, Co. Durham (School of Architecture, King's College, Newcastle upon Tyne). *Commended:* Mr. Brian Geoffrey Cobb, Dip.Arch. (Manchester) [A], Kensington, S.W.7 (Manchester University, School of Architecture); Mr. Derek Anthony Cobb, Dip.Arch. (Manchester) [A], Kensington, S.W.7 (Manchester University, School of Architecture).

The Pugin Studentship: A Silver Medal and £80 for the Study of Mediaeval Architecture of Great Britain and Ireland. Awarded to Mr. Conrad Stuart Rowberry [Student], Coseley, Staffs. (Birmingham School of Architecture).

The Owen Jones Studentship: A Certificate and £100. For the improvement and cultivation of knowledge of the successful application of colour as a means of architectural expression. Awarded to Mr. John Robertson Notman [A], Glasgow (Glasgow School of Architecture). *Commended:* Mr. Aubrey John Stevens, Dip.Arch. (The Polytechnic) [A], West Earlham, Norwich, Norfolk (School of Architecture, The Polytechnic, Regent Street, London); Mr. John Edward Southgate Sayers [Student], London (School of Architecture, Architectural Association).

The Grissell Gold Medal and £35: For the Encouragement of the Study of Construction. Awarded to Mr. Michael Peter Bates [Student], Bexhill-on-Sea, Sussex (Brighton College of Art and Crafts).

The Andrew N. Prentice Bequest: A Certificate and £150 for the Study of Spanish Architecture. Awarded to Mr. J. E. D. Sanderson, M.A.(Cantab.), D.A.(Edin.) [A], Edinburgh (School of Architecture, Edinburgh College of Art).

The Royal Institute Silver Medal and £50 for an Essay. Awarded to Mr. Peter Collins, Dipl.Arch. (Leeds) [A], c/o School of Architecture, University of Manchester (Leeds School of Architecture) for an

Essay entitled 'Jacques François Blondel'. A Certificate of Honourable Mention was awarded to Mr. William Ronald Trenbath [A], Hale, Cheshire, for an essay entitled 'The Redevelopment of Rural Areas'.

The Banister Fletcher Silver Medal and £26 5s. For the Study of the History of Architecture. Subject, 'The Relevance of History to Quality in Building Today'. Not awarded.

The Alfred Bosson Research Fellowship and £250 for Post-Graduate Research. Awarded jointly to Mr. John Charles Eastwick-Field, B.A.(Arch.) (Lond.) [A] (Bartlett School of Architecture, University of London), and Mr. John Cecil Stillman [A] (Bartlett School of Architecture, University of London).

The Godwin and Wimperis Bursary: A Silver Medal and £245 for the Study of Works of Modern Architecture Abroad. Not awarded.

The Henry Saxon Snell Prize and Theakston Bequest: £125. (Offered jointly by the R.I.B.A. and the Architectural Association for the study of the improved design and construction of hospitals, convalescent homes and asylums for the aged and infirm poor.) Awarded to Mr. Warwick Leslie Smith [A], c/o Arkitekt Folke Lofstrom, Stockholm, Sweden (Sydney Technical College, New South Wales).

The Hunt Bursary: £75 for the Encouragement of the Study of Housing and Town Planning. Awarded to Mr. E. L. Lloyd Hughes, Dip.Arch. (Birm.), S.P.Dip., A.M.T.P.I. [A], Brompton Road, S.W.3 (Birmingham School of Architecture).

The Athens Bursary: £125 for Study at the British School at Athens. Awarded to Mr. Richard Leacroft, A.A.Dipl. [A], Countesthorpe, Leics. (Leicester College of Art).

The R.I.B.A. Rose Shipman Studentship: A Certificate and £200. For the Study of Architecture. Awarded to Major R. A. Jensen, B.Arch. (L'pool), A.M.T.P.I. [F], Finchampstead, Berkshire (Liverpool University, School of Architecture).

The Henry L. Florence Bursary: A Certificate and £350 for the Study of Greek, Hellenistic and Byzantine Architecture of the Mediterranean Basin. Not awarded.

The Ashpitel Prize, 1953. Name of winner to be announced later.

The Rome Scholarship in Architecture, 1953. £400 per annum for two or three years' study and research at the British School at Rome. Not awarded.

The R.I.B.A. Silver Medal and £10 in Books for Students of Schools of Architecture Recognised for Exemption from the Final

Examination 1953. Awarded to Mr. James Beveridge [Student], Edinburgh (School of Architecture, Edinburgh College of Art).

The R.I.B.A. Bronze Medal and £10 in Books for Students of Schools of Architecture Recognised for Exemption from the Intermediate Examination, 1953. Awarded to Mr. Francis Sibbald White [Probationer], Edinburgh (School of Architecture, Edinburgh College of Art).

The Archibald Dawney Scholarships, 1953: Three Scholarships of the Value of £60 each for the Advanced Study of Construction. Awarded to Mr. D. J. Downes [Student], Newport, Mon. (Welsh School of Architecture, Cardiff); Mr. G. A. Williams [Student], Portmadoc, Caerns. (Welsh School of Architecture, Cardiff); Mr. A. G. Giffen [Student], Edinburgh (School of Architecture, Edinburgh College of Art).

The R.I.B.A. Henry Jarvis Studentship at the School of Architecture, the Architectural Association, 1953: £50. Awarded to Mr. Anthony John Wylson [Student], Tankerton, Kent.

The R.I.B.A. Howard Colls Travelling Studentship at the Architectural Association, 1953: £15 15s. 0d. Awarded to Miss Joanna Mary Bridgwater [Probationer], Lansdowne Road, W.11.

The R.I.B.A. Donaldson Medal at the Bartlett School of Architecture, University of London, 1953. Awarded to Mr. Anthony Robert Osborne [Student], Mill Hill, N.W.7.

The R.I.B.A. Prize for Art Schools and Technical Institutions with Facilities for the Instruction of intending Architects (£10 in Books), 1953. Awarded to Mr. David Wellesley Bowes [Student], Richmond, Surrey.

The R.I.B.A. Prizes for Public and Secondary Schools. These prizes, a total value of £10 10s. 0d., are offered for an essay of not more than 1,000 words or for sketches or scale drawings of a building or part of a building. The prizes are offered for competition between boys and girls in public and secondary schools. Awards are as follows: (a) Essays. (1) A Prize of £2 2s. 0d. to D. G. Muir, The Royal High School, Edinburgh, for his essay entitled 'The Glasgow School of Art'. (2) A Prize of £2 2s. 0d. to Anthony J. Howrie, The Grammar School, Loughborough, for his essay entitled 'The Guildhall, Leicester'. (b) Sketches. (1) A Prize of £2 2s. 0d. to John Williams, The City of Bath Boys' School, for his drawing of Palladian Bridge, Prior Park, Bath. (2) A Prize of £2 2s. 0d. to C. R. Fisher, Mitcham Grammar School, for his drawing of Palladian Bridge and College Buildings, Prior Park, Bath. (3) A Prize of £2 2s. 0d. to P. Bonnet, The Sutton High School for Boys, Plymouth, for his drawings of St. Mary's Church, Plympton, Devon.

The I.C.I. Research Laboratories, Welwyn

Architects: E. D. Jefferiss Mathews, O.B.E. [F], R. S. Poole [A] (Chief Assistant) of J. Douglass Mathews & Partners

IN THE DESIGN of laboratories the problem demanding most consideration is not so much the structural envelope as the arrangement of the services and wastes so that the work benches may be conveniently served without obtruding pipes and conduits; especially is this so in the case of research laboratories. When, therefore, in 1948 the Plastics Division of Imperial Chemical Industries decided to build research laboratories at Welwyn they knew that there would be need for a very great deal of flexibility in the internal arrangements of the buildings, because the research programme of tomorrow may be very different from that of today, as new problems will arise that are not predictable for any length of time ahead; provision must be made for frequent changing of room sizes and arrangement of the equipment, and although the solution of this problem may be comparatively simple in a one-storey building it becomes somewhat complicated in the case of a three-storey building such as I.C.I. desired to have.

The Plastics Division therefore decided to erect a prototype building—a one-storey hut—in which different arrangements could be tried out so that eventually a reasonably detailed brief might be given to the architect when the time came for him to be appointed. In equipping the experimental hut the Division collaborated with Messrs. Holoplast and the principles of design were based on the following three fundamental factors; (1) standardised demountable partitions related in size to the standardised benches, so that movement of the partitions could be related to the re-arrangement of the actual room shape and size; (2) standardised design for such services as water, gas, compressed air, electricity and drainage so that alterations would mean nothing more than the addition or subtraction of standard parts; (3) standardised bench units including bench tops, cupboards, drawer units, sink units and fume hoods.

The prototype design met these three fundamental requirements in the following manner; the partition walls were formed with Holoplast panels in units 4 ft. long, which was the maximum manufacturing width of the panel, and these panels were designed so that each was individually demountable without any structural relationship with the building; an important point, as otherwise subsequent alterations would be costly. To accommodate any



The administrative block (right) and laboratories, from the south

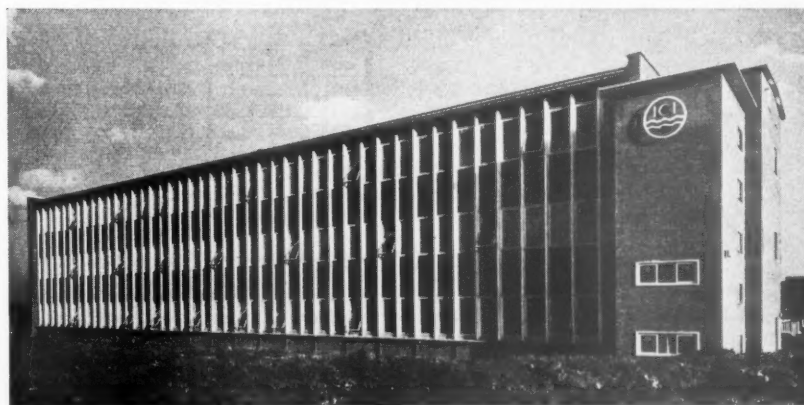
future re-siting of the benches the services were arranged in the form of a gallery running round the perimeter of the hut from which, at any 4 ft. linear dimension, connections could be made to wall benches and also branch lines for all services could be taken from the gallery to benches on cross partition walls or to peninsular benches standing free from walls. The pipes, cable trays and service boards were supported on brackets fixed to the floor and independent of the walls. Island benches were serviced from ducts in the floor leading to a service gallery similar to that round the walls and partitions.

The benching was based on a 4 ft. module in length with a working depth of 2 ft. 3 in. By adopting this modular length the bench units were related to the 4 ft. modular partitions. Each bench top was butted and fixed to its neighbour by means of a bolt and wing nut.

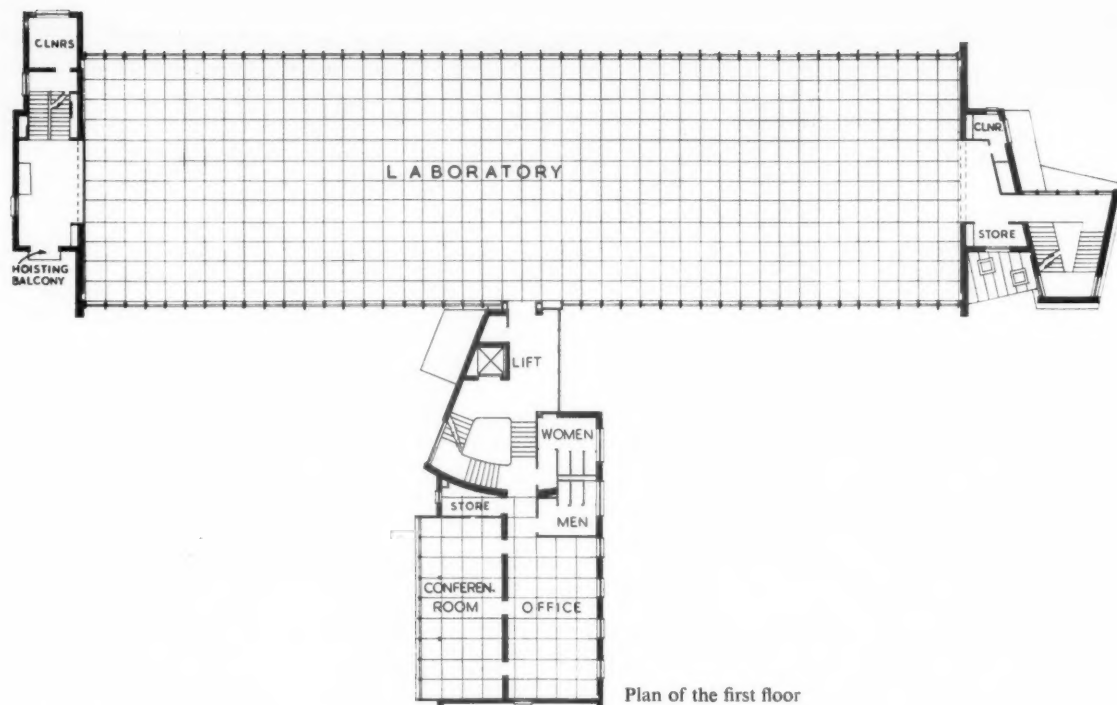
The prototype proved to be generally satisfactory and valuable information was obtained which showed where improve-

ments could be made in points of detail, especially in the design of the service connections and in the components and finishings of the benching, but the experience gained enabled the Division to draw up their requirements for a large building of which the structural and general design could be related to the flexibility of the design of the benching, partitioning and services.

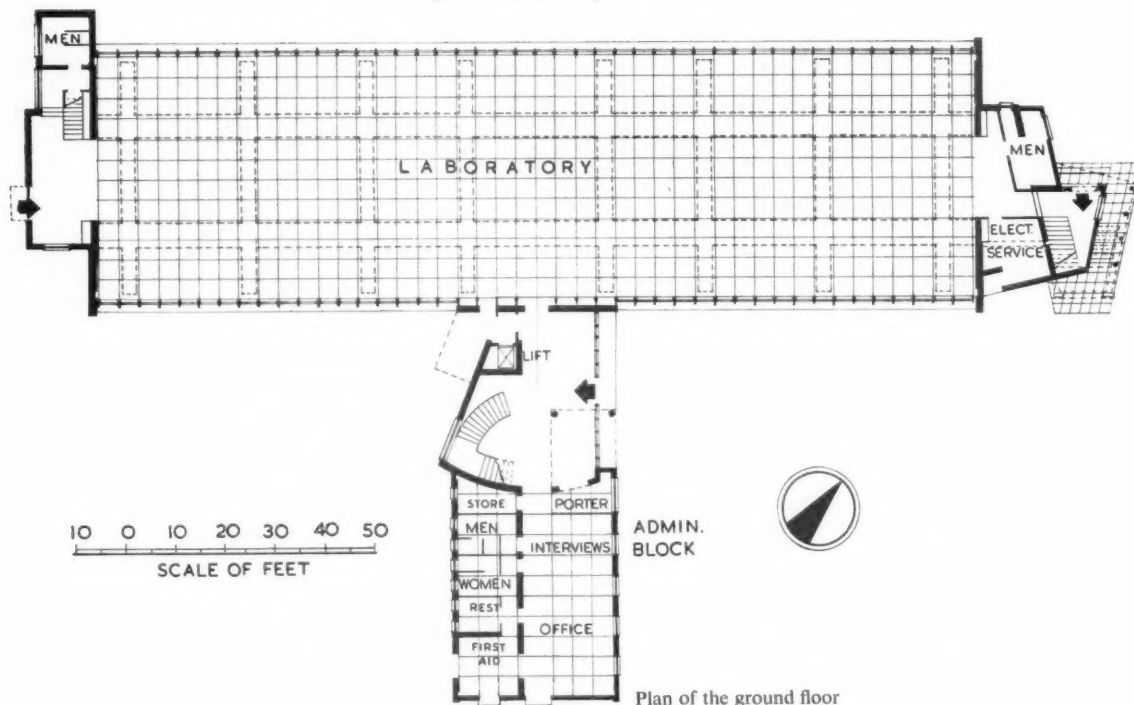
In March 1951 the Division appointed Mr. E. D. Jefferiss Mathews [F] to prepare designs for the lay-out of four three-storey laboratories, each to have on each floor an approximate area of 8,500 to 9,000 sq. ft., and to proceed with the detailed design and working drawings of one block which should, of course, meet the requirements of flexibility which the prototype building had gone far to fulfil. The 4 ft. module of the prototype was to be adopted in the new laboratory, and as far as possible the services of water, compressed air, gas, electricity and telephones were to be available within any 4 ft. by 4 ft.



The laboratories, from the west



Plan of the first floor



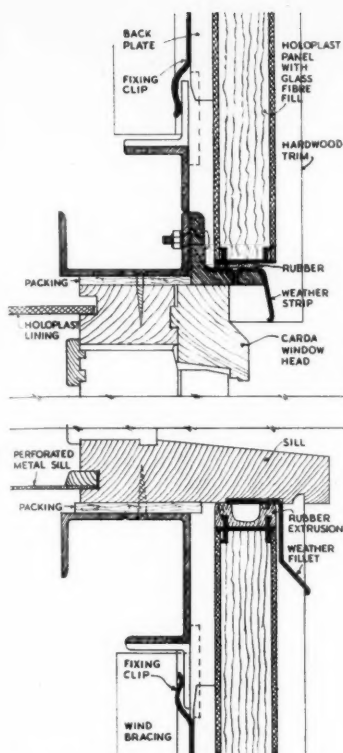
Plan of the ground floor

space of the floor area. Similarly, the artificial lighting, ventilation and space heating must have a like degree of flexibility. The design had to be such that alterations could be carried out with virtually a spanner and a screwdriver, so that there would be no need for any builder's

work in cutting away and making good, or in joinery adjustments and redecoration.

The need for complete flexibility in the laboratory space precluded the employment of intermediate columns, and to provide concealed space for the service pipes and conduits a deep floor construc-

tion was necessary, and as the pipes and conduits would be numerous solid beams were ruled out and a lattice steel form of construction was adopted so that in the beams, stanchions and bracings there would be ample free space in which to run the pipes and conduits. It was of course

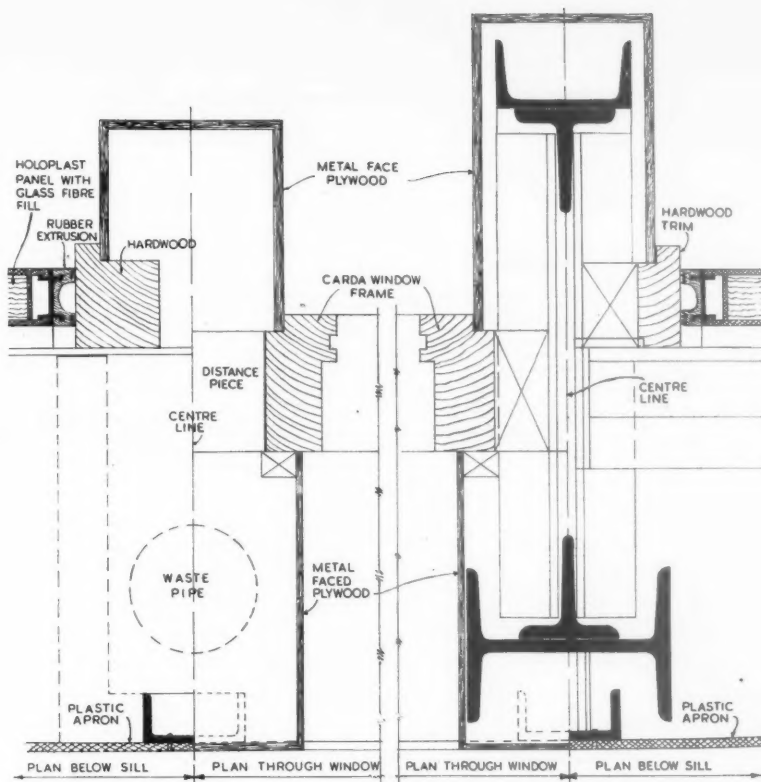


Section through wall and window

essential that the constructional module should be 4 ft. to coincide with the internal planning module. Further, the cladding of the building must be in a durable light-weight material, made in easily removable panels for the purpose of ready access to the edges of the hollow floors containing the services and the perimeter service runs.

The new laboratory was accordingly designed on the principles set out above. To agree with the pre-determined 4 ft. module the stanchions and main beams were fixed at 8 ft. centres, the beams being braced longitudinally at 4 ft. centres, and subsidiary lateral ties were placed at the intermediate 4 ft. centres between the main beams. At the intermediate modular dimension between the stanchions were housings for the vertical service ducts, and this arrangement provided fixing positions for the external cladding at the modular dimensions. The lattice stanchions were built up with steel joists and channels, giving an overall size of 1 ft. 8 in. by 6 in. wide. The main beams were 2 ft. 6 in. deep, in welded angles, and to provide larger open space for air and fume ducts it was necessary in some cases to have a welded box construction instead of tension bracing. The three storeys have a clear span of 48 ft. (12 modules) and a length of 176 ft. (44 modules) without any internal obstruction.

In the ground floor two longitudinal ducts were formed, 5 ft. 1 in. wide and 3 ft. deep, with two subsidiary ducts 6 ft. wide and 1 ft. 6 in. deep running along the



Plan of structural mullion (right) and duct mullion

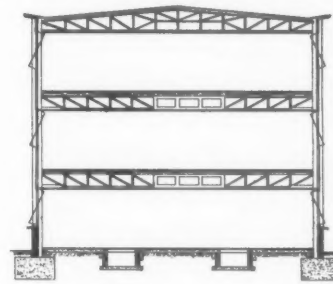
perimeter walls. Lateral ducts 2 ft. 11 in. wide and 1 ft. 6 in. deep were formed across the building at 24 ft. centres. On the two floors above the ground floor access to the local services was to be provided from the respective floors, while the main services were to be reached from the ceiling below, the first requirement being met by floor trough ducts and the last by demountable ceiling panels; this enabled a precast foamed slag floor panel to be used, each panel being 2 ft. wide by 4 ft., resting on the steelwork with a bitumen felt strip under the bearings, the panels being screeded and grouted. Similar panels, but 'upside down', were used over the floor ducts and were finished with laminated wood covers.

The internal partitioning was carried out in Holoplast partitions, so that any panel—be it plain, partly glazed, or a door panel—could be fitted to any position on the 4 ft. grid. They were so fixed that the removal of a spring-clipped cover strip and the undoing of a bolt and screw enabled any panel to be removed. The panels were 3 ft. 10 in. wide, the 2 in. difference between the 4 ft. grid being taken up by the fixing lugs covered by strips of the same material as the panels.

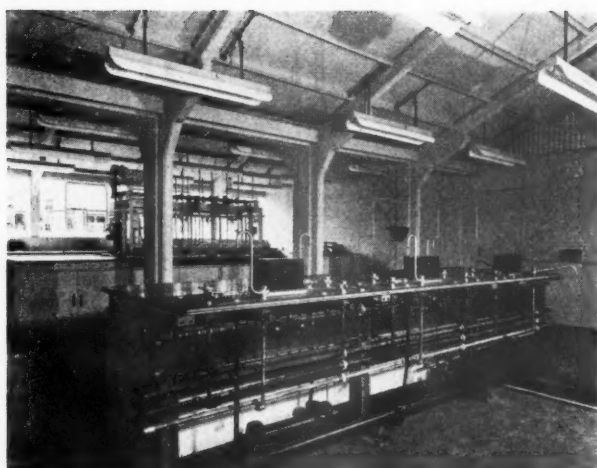
The bench tops were in Holoplast material with hardwood finish and block-board fronts and sides faced with Formica. The cupboard and drawer units were made with adjustable feet so that they

could be slipped under the benchtops and raised to support the tops. Larger cupboards were made to fit into corners. Mild steel panels made a front cover where no bench stood against a service run of piping. Gas, water and compressed air mains formed a ring running the full length of the building in two parallel trenches in the ground floor and rose in vertical ducts and were cross-connected at each floor through the spaces in the lattice beams. Branches at 24 ft. intervals longitudinally finished just below floor level in openings accessible from above by removal of the duct covers, suitable stub ends being precisely located with respect to the grid.

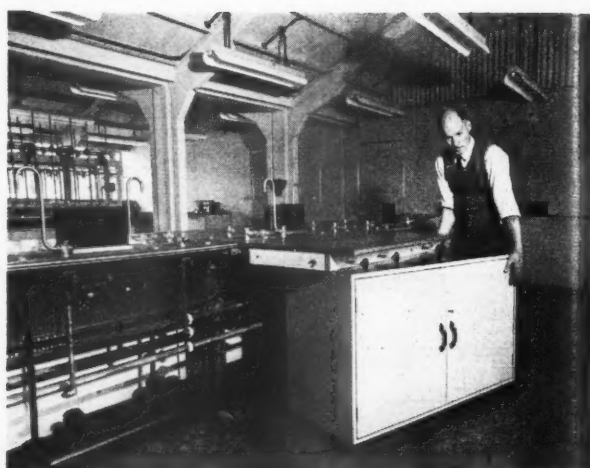
For drainage purposes each service branch had a drip waste consisting of a cover and extension pipe inserted into but



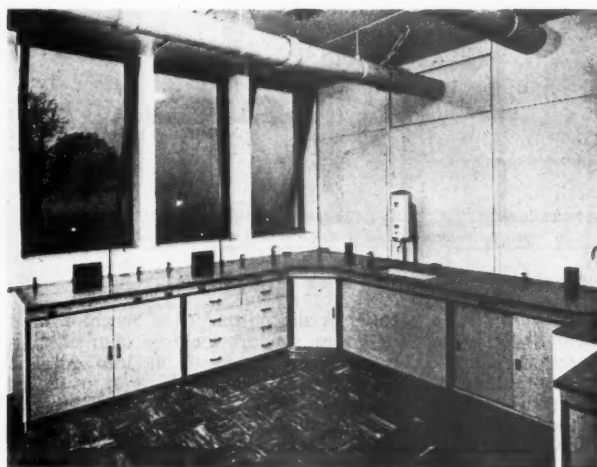
Transverse section



General view of services in prototype hut



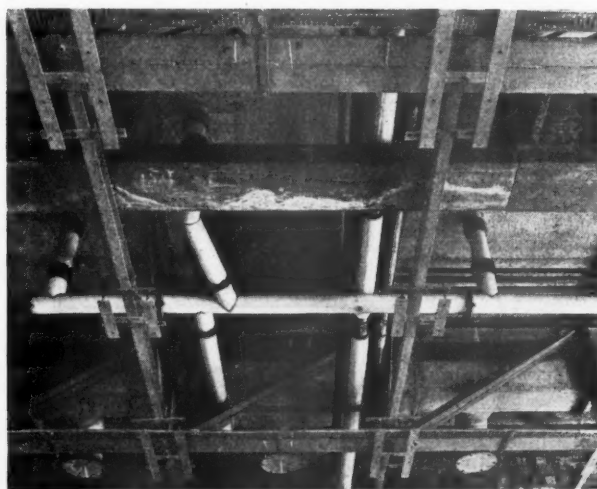
Assembly of bench components in prototype hut



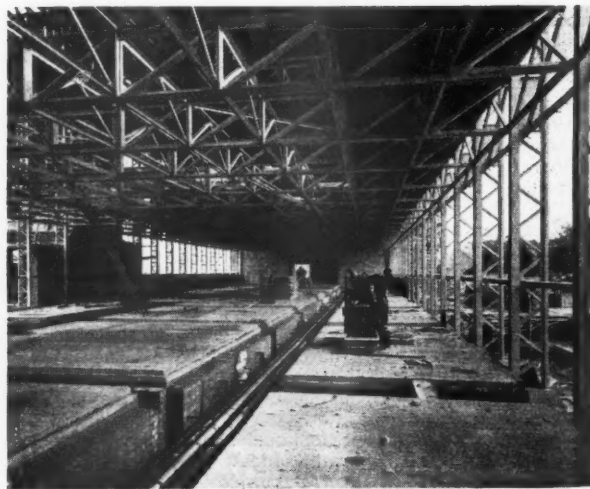
Typical laboratory furnishing in the new building



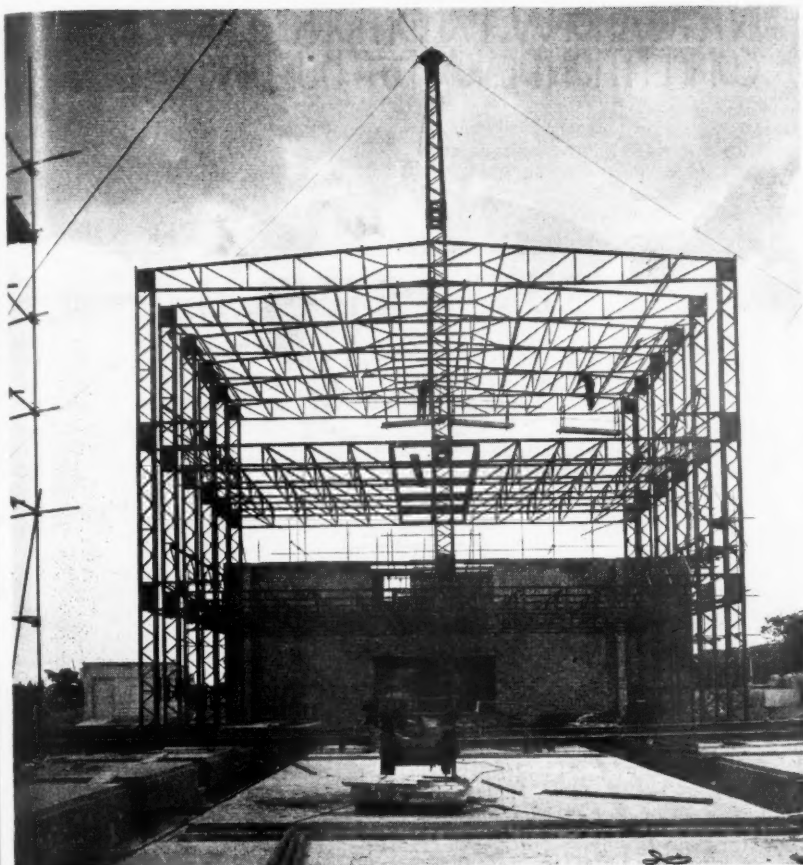
A range of hoods for fume extraction



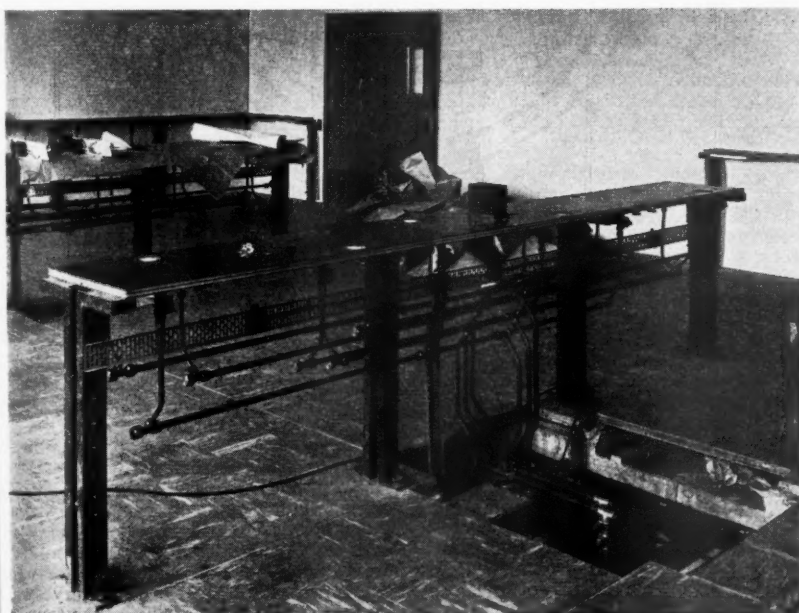
Looking up at the wastes and main services in floor space



The ground floor, showing ducts and steel frame



Progress photograph of erection of the steel frame



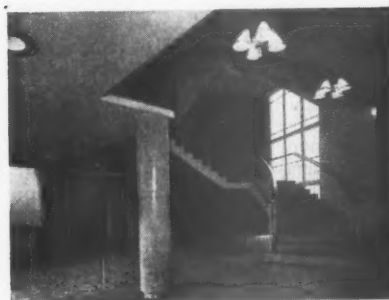
Local connections to benches from floor ducts

not coupled to a stub branch in a 4 in. P.V.C. drain mounted on the service brackets. Receivers were placed under the sinks to take the waste by an overflow pipe to the drains. Beneath the floor, P.V.C. piping was installed to collect the discharge and take it to vertical pipes encased in the non-structural mullions and so away to the external drainage system. Where a run of bench drains would cross a floor channel open-topped troughs were fitted in the floor channels and were covered by the duct covers, thus they can be lifted out and changed as required.

As will be seen from the accompanying illustrations, an administration block was built at right angles to the laboratory, and the main staircase is the connecting link between the laboratory and the administrative wing, and this wing can form the connection to another laboratory in due course. The staircases at each end of the laboratory block form units in themselves and the brick flank walls adjacent to the laboratory are independent of the steel framework of the laboratory, which is therefore a self-supporting structure.

The project represents the work of a team of which the first members were the technical officers of I.C.I. They developed the detail requirements far more thoroughly than is usually the case. The architect, when appointed, became leader of the team, which also included Mr. F. J. Samuely as consulting engineer and Mr. R. E. N. Lowe as quantity surveyor. The steelwork was first designed by Messrs. Sommerfelds Ltd. and approved by Mr. Samuely. Later, the general contractors, Messrs. Holland & Hannen and Cubitts, and the principal sub-contractors were added to the team. The technical staff of I.C.I. included the Division's engineering director, Mr. R. H. Dibb, the Division's resident staff architect Mr. J. W. Mayhew [L], Mr. J. Morrison of the Division's engineering department (electrical and mechanical designs) and Mr. T. E. Symes who, as the Division's laboratories administrator, virtually represented 'the client'.

This method of carrying out a project, in which the permanent technical officers of the owning firm not merely draw up the 'programme' as is customary, but continue as active members of the building team, is one which might well become more general. We understand that it was agreed by all the members to have been most successful.



The entrance hall and staircase

The Mackintosh Exhibition

THE EXHIBITION illustrating the work of Charles Rennie Mackintosh, originally prepared by Dr. Thomas Howarth [4] for the Edinburgh Festival with the support of the Saltire Society and Arts Council, was on view at the R.I.B.A. from 11 to 23 December. As an introduction to the exhibition, Dr. Howarth gave a talk to the Library Group on 10 December, the twenty-fifth anniversary of Mackintosh's death.

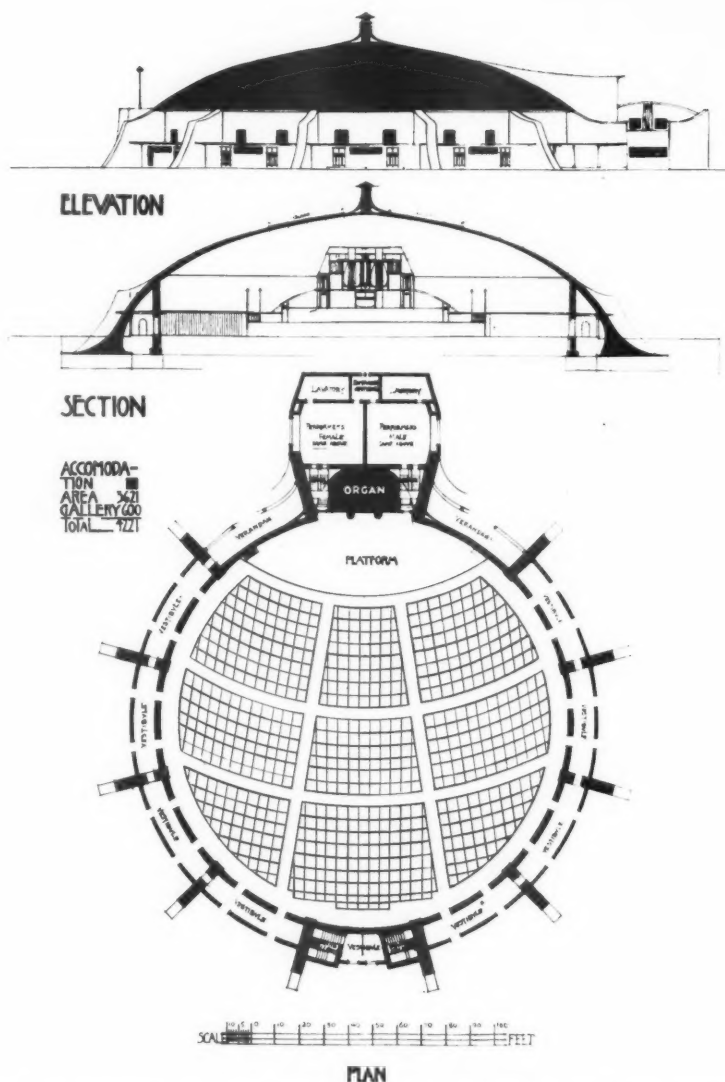
Dr. Howarth traced the development of Mackintosh's highly original mode of design, contrasting it by slide illustrations with contemporary work by some other architects, including Frank Lloyd Wright. This demonstrated clearly the extent to which Mackintosh was a revolutionary. While he had a real appreciation of the Scottish vernacular, a fact which is abundantly apparent in his work, he was no mere exponent of 'Scottish baronial'. He had a subtle appreciation of and a skill in lighting pure form. His individualistic detail, some of which is superb and some meretricious, has distracted attention from this fundamental grasp of form, particularly of interior form. It was that quality which set him so strongly apart from his contemporaries who were obsessed with stylistic conventions. He had a true historical sense in seeing history as a continuing process so that, far from following the then prevalent habit of copying historical detail, he 'made the elements of Scottish vernacular his own'.

His work, said Dr. Howarth, was characterised by broad plane surfaces and elegance. It is for this as much as anything else that he is acclaimed as one of the originators of the modern movement. Such characteristics are to be found in the best modern work. With these qualities of breadth and elegance went an inventiveness which is the mark of the true artist and which is all too rare. His work was not only never copyist, but equally it was never commonplace.

Dr. Howarth said that Mackintosh was not a good lecturer and his public statements about architecture were very few. But such statements as he did make reflected the qualities of the man.

'The only true modern art is produced by an emotion, produced by a frank and intelligent understanding of the absolute and true requirements of a building or object, a scientific knowledge of the possibilities and beauties of material . . . and a mind artistic, yet not too indolent to attempt the task of clothing in grace and beauty the new forms and conditions that modern development of life . . . insist upon.' And again: 'You must be independent—independent—independent—don't talk so much—but do more—go your own way. Shake off all the props, the props tradition and authority offer you and go alone; crawl, stumble, stagger, but go alone'. And finally: 'The artist cannot attain to mastery in his art unless he is endowed in the highest degree with the

INTERNATIONAL EXHIBITION GLASGOW 1901 COMPETITION DESIGN FOR BUILDINGS



faculty of invention'. This was said at a lecture in 1902.

There were two influences in the work of Mackintosh—in addition to the Scottish vernacular—which should not be overlooked. The first was the Glasgow School of Art under that exceptional man Newbery, from which arose the so-called 'Glasgow Style' in art, a style which attracted attention far beyond the city of its birth. Margaret Macdonald, whom Mackintosh married, was a pupil of the school and—Dr. Howarth suggested—her influence is to be seen in the details of much of Mackintosh's interior decoration.

The second influence was the Arts and

Crafts movement which was accepted by the School of Art whose pupils were expected to have experience of craftwork in iron, glass and woodwork. Mackintosh's architectural work reveals clearly the influence of this training.

The exhibition, which was very attractively mounted at the R.I.B.A. by Dr. Howarth and some helpers from London schools of architecture, had previously been shown at Newcastle upon Tyne and Sheffield. While this JOURNAL is in the press it is on view at Manchester and will be shown at Bristol in February and Liverpool in March. It will end the tour in April at Glasgow, Mackintosh's home town.

The Building Exhibition 1953

Part II

At Olympia

18 November to 2 December

Pitch Fibre Soil Drains. Pitch-impregnated fibre pipes have long been used in this country as electrical conduit. They have also been used in the United States and Canada for soil drainage for about 40 years. They are mentioned in B.R.S. Digest No. 55 *Drainage for Housing* which says 'It seems they have substantial possibilities for drainage work, but there is as yet no first-hand experience of their use in this country'. The Key Engineering Co. Ltd., of 4 Queen Victoria Street, E.C.4, are now supplying 'Key' fibre pipes for all normal underground drainage from 2 in. up to 6 in. both for surface water and soil water. They are permanently watertight and have a high crushing strength but are resilient and will withstand vibration; making the joints is almost an unskilled labour job. Because minor earth settlements and traffic vibration do not cause fractures, concrete beds and haunching are not necessary. The pipes are sold in 5 ft. 6 in. lengths and jointing is done by simply tapping a cone-shaped end into a tapered socket, the pitch on the interface amalgamating into a homogeneous unit in about 24 hours. There are three questions which every architect will ask about these pipes. The answer to the first question—that of cost—is that the cost of drainage in pitch fibre pipes is less than with stoneware drainage because of the saving in time and labour and the omission of concrete. To the second question—permits by local authorities—the firm say that so far they have experienced no refusals from any authorities with whom they have dealt. On the third question—the effects of various effluents—the makers say that all normal domestic or industrial effluents have no effect on the pipes.

Ventilation. Among the examples of ventilating appliances shown on Messrs. Greenwood-Airvac's stand were ventilating upstands to take a circular or rectangular glass dome. The upstands have metal louvres on the outside and hit-and-miss slotted panels on the inside, operated either by a toggle action or by a thin flexible control wire. Asbestos-lined clips carry the dome, and slotted holes allow for expansion and contraction of the dome. A clearance between the underside of the dome and the top of the upstand allows any condensation moisture to run away to the outside.

Where permanent ventilation in a room is required the company's horizontal window ventilator, the Permavent, can be fitted to the top of steel or wood windows before glazing, the pane being reduced in

height by 3½ in. In the controlled model an internal shutter, moved by hand, enables the flow of air to be regulated. Messrs. Greenwood's and Airvac Ventilating Co. Ltd.

Vacuum Concrete. In concrete construction erection time would be shortened if the hardening process could be hastened to allow the formwork to be struck more quickly. A Swedish engineer, Mr. Karl Billner, has developed a technique with that object in view. In his system the interior of the formwork is lined with a screen material which creates a thin air chamber over the sides of the formwork, so that when the concrete is poured there is a thin wall of air between the face of the formwork and that of the concrete. By means of take-off points and an exhausting machine this air is drawn off, removing the horizontal atmospheric pressures along these planes. But the top of the concrete is still exposed to atmospheric pressure, which therefore exerts a downward force of some ½ ton per sq. ft. The interstitial water in the concrete is thereby squeezed towards the planes of vacuum and is drawn off. In a period of 5 to 45 minutes, depending on the thickness of the concrete, the concrete has solidified sufficiently to retain its own shape under pressures up to 20 lb. per sq. in. and the formwork can be removed.

The removal of excess water reduces the water/cement ratio by something like 0.2 of the ratio with a consequent gain in strength of the concrete, and accuracy of water control in the mixer lessens in importance, allowing wetter mixtures to be poured with easier expenditure of labour. Laboratory and field tests have shown that the cement content of the mix, or the design thickness, can be reduced. The system is applicable to vertical and horizontal processing, and to post-tensioned floor beams, precast piles and caisson blocks.

The apparatus was shown on the stand of Millars' Machinery Company, Ltd., Pinners Hall, London, E.C.2, who are the agents in this country.

Radiant Glass Heaters. Messrs. E. K. Cole's well-known Thermovent heaters on view included the Radiant Glass Thermo-panel in which the electrical heating element is fused directly into a panel of armour-plate glass, and a decorative effect is given to the front of the glass by means of dark lines forming a key pattern. The panel radiates infra-red rays; it does not glow and is not electrically 'alive', and owing to the low conductivity of glass momentary contact with the panel will not cause blistering or burning, but guards can be supplied if required.

Thermopanel is made in two loadings, 750 and 1,000 watts, and in two types, one with a frame for appearance reasons, and one without a frame, for commercial or industrial use; both types are for wall mounting about 9 in. or 12 in. above the floor. The unframed panels are approximately 25 in. (750 watts) or 33 in. (1,000 watts) by 17 in. by 1½ in. and the framed

panels are approximately 28 in. (750 watts) and 36 in. (1,000 watts) by 20 in. by 2 in. Messrs. E. K. Cole, Ltd., 5 Vigo Street, London, W.1.

Sadia Water Heater. A word much used now is 'styled', and probably to many it conveys a little more than 'designed' as there is a suggestion of modernity about it. Messrs. Aidas displayed a styled electric storage water heater which was neat and pleasant to look at in its stoved enamel finish. It is rectangular in shape with rounded corners and is 20½ in. high, 14½ in. wide and 7½ in. deep, so should not look bulky when fixed over a sink. The capacity is 3 gallons and the standard loading 1,000 watts, A.C. only. The embedded element is thermostatically controlled. It is called the Sadia Select. Messrs. Aidas Electric Ltd., Sadia Works, Rowdell Road, Northolt, Middlesex.

Waterproofing Concrete. The porosity of concrete can be combated by several preparations on the market; one of these on display at the exhibition was Sal-Ferricite which can be had in liquid or powder form, the powder being used where a concrete surface is to be hardened. There are four types of liquid Sal-Ferricite, each having its special application; No. 1 is for general waterproofing of concrete and renderings; No. 2 for sealing crevices through which water is spurting; No. 3 for cleaning grease and oil from concrete; and No. 4 for protection against deterioration by weak acids or other harmful solutions. Sal-Ferricite and Trading Company, Ltd., 748 Fulham Road, London, S.W.6.

Jointing Wallboards. It is not too easy to fix wallboards so that the jointing will be unobtrusive or, if unobtrusive, will not crack. Messrs. Gyproc have tackled the problem by making a recessed-edge wallboard in which a strip about 1 in. wide is slightly sunk down the sides of the boards, presumably by extra pressure during manufacture. Scream is run in these recesses on each side of the joint and so does not project beyond the general surface of the boarding.

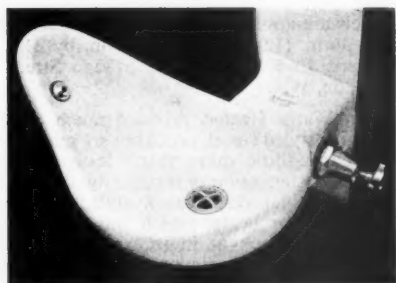
Another exhibit was the firm's acoustic panels in which the perforations can be had in slotted form, instead of the usual circular holes. Messrs. Gyproc Products Ltd., Westfield, Upper Singlewell Road, Gravesend, Kent.

Building Papers. The rather small family of that humble but most useful article, the building paper, has recently had an addition; it is called Lattenax and consists of two layers of Kraft paper made impermeable by a special waterproofing process incorporating bitumen. Strength is given to the paper by lengths of spun fibre sandwiched between the two layers in the form of a square mesh about ½ in. each way. It conforms to the appropriate British Standard and would be appropriate for use as a roof or concrete underlay, for the protection of concrete during curing, or in other positions for which a building paper is useful. Messrs. A. Latter & Co. Ltd., 43 South End, Croydon.

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JOURNAL



Drinking fountain by Adamsez Ltd.

Adamsez Ltd. Among the many new developments to be seen on the stand of Adamsez Ltd., of 54 Victoria Street, S.W.1, was a drinking fountain of specially clean and simple design which seems to be a reduction to the barest essential elements and yet to be both good looking and exceptionally easy to keep clean. Either a screw tap or a spring non-concussive tap can be provided.

The rimless W.C. pan, introduced at the last exhibition, has been improved by the abolition of a secondary jet, but without at all impairing the efficiency of the flush. It is also interesting to note that Messrs. Adamsez are reintroducing the wooden W.C. seat, but of laminated construction and fixed to the pan by simple pillar hinges.

The traditional kitchen sink never fits tightly against a wall. There is always a space between the back of the sink and the wall into which dirt and moisture get and from which they cannot be cleaned. However tightly it is fitted to the wall there is always a crevice along the top edge of the sink through which greasy splashes can seep into this space. Messrs. Adamsez have cut the Gordian knot (if that is the right phrase to use in this connection) by enamelling the sink on the back and providing brackets which hold it two or three inches away from the wall. This allows both the wall and the back of the sink to be cleaned fairly easily. The sink itself has easy rounded corners and a fast slope to the outlet. The 24 by 18 by 10 in. size sells at about £5 5s. and is, of course, of fireclay.

The Hurdapta Stove and Boiler. A stove which is also an open fireplace and for which is claimed 40 per cent efficiency was shown by Hurseal Ltd., 229 Regent Street, W.1. It can be placed in an existing fireplace opening, the chimney throat being sealed off by an ingenious device consisting of a collar (to take the flue from the fire) to which is attached a piece of metal lathing. The lathing is coated thickly with fire cement and the whole gadget jammed up into the chimney throat. The stove is then placed in position to connect with the collar. This arrangement permits the hot metal back of the stove to act as a convector and no waste air passes up the flue, while the fire front emits direct radiant heat. A butterfly flue damper over the fire is controlled by a knob and another knob controls the air inlet beneath the grate. The finish is vitreous enamelled and the price is £9 19s. 6d. An all-night burning



The Hurdapta stove in an existing fireplace

plate is provided and, as a small extra, a wire-mesh fire guard. The stove is called the 'Hurdapta'.

The same firm also showed a new design of solid fuel boiler which had several novel features. They say that the Coal Utilisation Council give it a 76 per cent efficiency. The body is all steel and enclosed in a rectangular sheet aluminium cover which permits it to be built into a range of fitted kitchen equipment. A single knob controls both flue damper and air inlet simultaneously. There is a specially large ash container which can be used for several days before emptying; it has a bucket type handle for easy carrying and a detachable cover to prevent spilling. There are also a rocking grate and a hole for a gas poker. The boiler rating is 45,000 B.Th.U.s per hour and the price is £49 10s. It is called the Hurseal Hazel.

Waterproof Grummets. The old problem of preventing leaks where bolts penetrate as, for example, in prefabricated concrete slab construction or the fixings of asbestos-cement sheeting, has been solved by rubber-bitumen grummets or washers made by Expandite Ltd., of Chase Road, N.W.10. In the past all sorts of materials, such as felt washers, lead washers and twisted fibres dipped in bitumen have been used but are liable to failure in time. Messrs. Expandite Ltd. say that the rubber content of their grummets provides resilience while a special dispersion process in manufacture causes the bitumen to protect the rubber against deterioration. The grummets form a tight seal against water pressure and are resistant to dilute acids, salt water and chemical vapour.

Preformed Internal Drainage. Assembly rather than fabrication on the job is today a basic means of cost saving and rapid building. Great advances in this direction have been made recently so that it is not unusual to see a plumber bring into a building something which looks rather like a metal Christmas tree and join it directly to fittings and to other similar 'trees', using only a spanner or a welding flame. Econa Modern Products Ltd., of Aqua Works, Highland Road, Shirley, Birmingham, have been leaders for some years in this special activity. Their stand showed a wealth of new and ingenious developments of which we select two for mention.



A curved wooden folding-sliding window on the stand of Esavian Ltd., Stevenage, Herts. The whole window can be slid open; a window seat was provided

For superimposed ranges of fittings in blocks of flats they have designed an assembly in which only the W.C.s connect direct into the vertical 4 in. C.I. stack. The wastes connect to a 3 in. galvanised steel subsidiary waste which is welded on to the main stack. These subsidiary wastes are only a few feet high and there is one at each storey. At the top of each is a cleaning plug for rodding and a connection to a main copper 2 in. anti-syphon pipe running the full height of the building. The W.C. anti-syphon pipe also connects into this subsidiary waste. This design is far easier to assemble than the customary soil stack taking all the W.C.s and wastes, plus a secondary vent taking all the anti-syphon pipes. It also prevents the splashing up into branches which often occurs with a one-pipe system.

A patent resealing trap by the same firm has a cylindrical 'resealing chamber' which does away with the need for vents on ranges of basins.

Acoustic Tiles. An acoustic ceiling tile that can be easily fixed and as easily taken down is a great convenience, especially where the general construction allows conduits and service pipes to be run in the space above the ceiling, as access to them is made easy by the removal of one or more tiles. Some manufacturers make acoustic panels that rest on the edges of T sections which are suspended in any convenient manner, in which case the flange of the T shows, but the Burgess Products Company make a tile that has hidden supports. In their system they employ a T section of galvanised mild steel and the middle of the web of the T is broadened out into a diamond shape, similar to that one sees on kitchen cabinets. The tile itself is really a perforated metal tray 24 in. long by 12 in. wide; the bottom edges are chamfered and a vee-groove is formed across the centre of the tray so that the ceiling presents an appearance of vee-joints forming panels 12 in. by 12 in. In each of the long sides of the tray spring clips are fixed, and to place the tile in position it is only necessary to push the tray against the T section, when the clips will engage with the diamond-shaped part of the web and thus support the tray. The T projects only about half the

depth of the tray and therefore is not visible from below.

The bottom of the tray is lined with muslin on which a sound-absorbent pad can be laid to fill the tray, which is 1½ in. deep. The trays are zinc-coated and are finished with a stoved coat of enamel. If filled with glass silk each tray weighs 3·2 lb.; if rock wool is used the weight is 3·4 lb. Burgess Products Co. Ltd., Hinckley, Leicestershire, and 127 Victoria Street, London, S.W.1.

Pilkington Brothers Ltd. Messrs. Pilkington point out that the vitrolite W.C. partition mentioned in our December issue consists of two sheets of the material each 7/16 in. thick, fitted back to back with ¼ in. of mastic in between. This is held in a metal channel frame at top and front edges and supported on a 1 in. by 1 in. tee at the bottom. Two colours only are available at the moment, black on one side and white on the other.

Boilers. With our traditional insular illogicality we call water heaters 'boilers'

because for domestic purposes we don't want them to heat the water to boiling point; in fact it is surprising at what a comparatively low temperature bath water will feel hot. Anyone visiting the Building Exhibition to select a boiler would have found difficulty in choosing one out of the many on show, all of them attractive. One was the Mermaid, which does not need the position of the damper to be altered, as you simply turn a control knob to the heating position found necessary by experience and a thermostat does the rest, boosting the fire when hot water is drawn off and reducing the burning rate when the tank is hot. A thermometer shows the temperature of the water. Refuelling with small coke or anthracite is normally necessary only twice in 24 hours. Manufactured by the makers of Esse appliances, Messrs. Smith & Wellstood, Ltd., London office, 63 Conduit Street, W.1.

Defeating the Burglar. A lock for metal windows should find a ready market in burglary-prone districts. Messrs. Chubb & Son's Lock and Safe Co., of 40-42 Oxford

Street, W.1, market one at 8s. 6d. (keys 1s. 9d. each) which is fixed on the inside of the frame. It is locked by turning a small thumb lever, but requires a key to unlock. So that even if the burglar breaks the glass, he cannot get in, provided the window has glazing bars. There are at present approximately 100 different keys so the chances of his having one to fit are remote.

It seems also that the 'television thief' has now arrived. While the family is enjoying the antics of Muffin the Mule, he attacks a remote window or door. The sound of the television set drowns his activities except possibly the sound of breaking glass. He takes what he wants from the burgled room and gets away. Window locks appear to be the best means of defeating him.

Messrs. Chubb showed on their stand a mortice dead lock which also should give the burglar attacking a door a difficult time. It has five levers and is therefore difficult to pick and the bolt contains two hardened steel loose rollers which defeat the hacksaw blade slipped between the door and frame.

Practice Notes

Edited by Charles Woodward [4]

IN PARLIAMENT. Vacant War-Damaged Sites (Rights of Way). Asked whether he would introduce legislation to prevent the acquisition by prescription of rights of way and other easements over vacant war-damaged sites which cannot yet be redeveloped in favour of buildings which adjoin them, the Solicitor-General replied: I do not think legislation is required for this purpose. As my hon. Friend knows, the acquisition of a right of way can easily be prevented under the law as it stands by obstructing passage over the land or by putting up a notice and I am not aware that there is any serious risk of other easements being acquired over vacant war-damaged sites.

It was further suggested by the questioner that it is quite easy to acquire the right, particularly to light, if the prescribed period under the Act continues uninterrupted, but if there is any lengthy delay in redeveloping war-damaged sites, is there not a serious risk that such right to light, and indeed other rights, may duly be acquired? To which the Solicitor-General replied: We have considered the matter very carefully and we do not consider that there is any serious risk. (14 December 1953.)

MINISTRY OF HOUSING AND LOCAL GOVERNMENT. Houses to be built under Licence, 1954. Circular 69/53 dated 10 December 1953, addressed to housing authorities in England, states that from 1 January 1954 a licence to build (subject to planning and byelaw consents) should be issued automatically on the prescribed form CL/1136/B, to (i) any person who wishes to build or have built a house of

not more than 1,500 sq. ft., and (ii) any builder who wishes to build up to 50 houses of not more than 1,500 sq. ft.

Applications for a licence to build a house between 1,500 and 2,500 sq. ft. should continue to be considered on their merits, with due regard to the locality of the site, to any restrictive covenants, and to the family or other special needs of the applicant. Applications for a house in excess of 2,500 sq. ft. should be submitted to the Ministry's Principal Regional Officer with the Council's comments and recommendation.

Applications from builders wishing to build more than 50 houses at one time should also be submitted to the Principal Regional Officer after planning and byelaw consent has been obtained. The Regional Officers of this Ministry and the Ministry of Works then consult together and arrange for the issue of a licence in appropriate cases and the Council is notified of the decision taken.

No conditions of any description governing the right of sale or letting of houses built under licence should be imposed.

The Appendix attached to Circular 69/53 is as follows:—

Building of Houses under Licence

1. Houses may be built for letting or for sale.
2. Licences will continue to be issued by the local authority in whose area the house is to be erected.
3. The plans and outline specification should be approved by the local authority. The general specification and the amount of supervision exercised should be equivalent to those laid down in the scheme operated by the National House-Builders' Registration Council (82 New Cavendish Street, London, W.1).
4. Superficial areas should be measured in

accordance with the Notes on the Form of Application for a licence.

5. The use of scarce materials should not be permitted to a greater extent, size or size, than in the local authority's own houses.

The local authority should check the superficial floor area and state it on the licence.

The use of more expensive substitutes, finishes and fittings than those generally used in the local authority's houses is an advantage, and should not be discouraged.

6. There are circumstances in which it will be proper and desirable to issue a supplementary licence. The holder of the licence may be put to unavoidable additional expenditure between the time when the licence is issued and the completion of the house, e.g. there may be rises in the ruling rates of wages and materials or it may be found necessary or desirable to substitute more expensive materials or equipment during the building of the house.

Supplementary licences, where necessary, should be sought and issued before the works are completed.

7. Applicants for licences should be ready to start building within a reasonable period. Where it still appears on the form of licence, the condition that construction should be started within two months should be deleted.

The Circular and Appendix is obtainable at H.M. Stationery Office, price 3d.

Use of British Standard Components for Housing. Circular 71/53 dated 14 December, addressed to housing authorities in England and Wales, refers to the Selected List of British Standards for Housing and states that the Minister relies on local housing authorities to continue to make full use of British Standards. Their advantages are now well established, they make for quicker

and cheaper manufacture, facilitate construction on the site and assure economy in maintenance costs.

The List of British Standards includes such things as materials for walls, ceiling finishes, roofs, floors, windows, doors, kitchen and bathroom fittings, stoves, boilers, paints and wallpapers.

Cast Iron Pipes. Circular 73/53 dated 30 December, addressed to authorities in England, refers to the ordering of cast iron pipes and specials in Circulars 178/48 and 37/53. The Minister has now been informed by the makers that the supply position has improved sufficiently to make it possible to dispense with the certificates required by paragraph 3 of Circular 178/48 and Circular 37/53. This paragraph in the Circulars is accordingly withdrawn. Providing there is no excessive ordering as a result, this should help both the authorities and the makers. The makers have informed the Minister that they will give priority to orders of pipes for any scheme specially notified to them by the Department as urgent.

Requisitioned premises now in use for housing. Circular L.R.L. 1/54 dated 6 January, addressed to housing authorities in the London Region, states that as from 1 October 1953 local authorities are required to limit their expenditure on the repair of requisitioned properties in accordance with the formula set out in paragraph 30 of the Second Interim Report of the Working Party on Requisitioned Properties for use in Housing. The amount available for the six months beginning 1 October 1953 may be assessed by calculating the repairs allowance as at 1 April 1953 in accordance with this formula and allowing for the second half of the year either half that amount or the balance remaining at 1 October, whichever is the greater. Expenditure on the repair of requisitioned properties in excess of this ceiling will not be recognised for reimbursement.

Purchase of Requisitioned Properties. Circular L.R.L. 2/54 dated 7 January, addressed to housing authorities in the London Region, refers to claims under the Compensation (Defence) Act 1939 made by local authorities in respect of properties acquired by them while under requisition. The claims are examined by a technical officer of the Ministry who refers to the District Valuer only those claims which he considers come within section 10 of the Requisitioned Land and War Works Act 1948. In dealing with claims the following procedure should be adopted.

Requisitioned properties purchased by the holding authority for the same use as when under requisition cease to be under requisition on the day the contract for sale is signed. The Department should be informed of the termination of the requisition and if a claim is to be made for compensation under section 2(1)(b) of the Compensation (Defence) Act 1939 an outgoing schedule of condition should

immediately be prepared. A technical officer of the Ministry should be associated with the preparation of and agree the schedule or, should the inspection show one to be unnecessary, agree the claim.

When requisitioned properties are purchased by the holding authority for a different purpose than that for which they were used under requisition, a formal notice of derequisition should be given on the day the contract for sale is signed, even though it may be proposed to make a temporary use of the premises for the same purpose as when under requisition. The procedure then follows that set out in the preceding paragraph.

When requisitioned property is purchased by a local authority which is not the holding authority, the requisition continues until the holding authority issues a formal notice of release. At that date the holding authority should initiate the procedure set out above and arrange for the acquiring authority to be associated with the inspection as well as a technical officer of the Ministry.

The Department would have the utmost difficulty in accepting a claim under section 2(1)(b) of the Act of 1939 if it was found that a technical officer of the Ministry had not been associated with the preparation of the outgoing schedule or the property had been demolished before the claim was settled.

The Department takes the view that the employment of a private firm for the preparation of an outgoing schedule of condition when the property is purchased by a local authority is unnecessary.

THE CONTROL OF BUILDING OPERATIONS (No. 19) ORDER, 1953. This Order (S.I. 1953, No. 1793) came into operation on 1 January and prescribes the free limit for work during 1954. For industrial buildings and farm buildings, other than dwelling houses, the limit is £25,000, and on any other property the limit is £1,000.

An industrial building is defined in the Order as a building used or intended to be used wholly for the purpose of or in connection with the carrying out by way of trade or business of any process or processes consisting of the making of any article, the altering, repairing, ornamenting, finishing, cleaning, washing, packing or canning, or adapting for sale, or breaking up or demolition of any article, or (without prejudice to the generality of the preceding words) the getting, dressing or preparation for sale of minerals, or the extraction or preparation for sale of oil or brine. Commercial premises, shops, banks, offices, warehouses and the like are excluded from the definition.

A farm building is defined in the Order as a building used or intended to be used wholly for the purpose of or in connection with agriculture, as defined in Section 109 of the Agriculture Act 1947, or in Section 86 of the Agriculture (Scotland) Act 1948, as the case may be. The farmhouse and farm workers' cottages are excluded from the definition.

Industrial and farm buildings are referred to in the Order as 'designated buildings'.

The Order is obtainable at H.M. Stationery Office, price 3d.

ROYAL INSTITUTION OF CHARTERED SURVEYORS. Heating and Ventilating Engineers. Daywork. The current agreement on daywork rates for heating and ventilating engineers, dated 1 January 1953, will continue in operation until 31 December 1954.

The new definition of 'labour' for the purpose of the agreement is intended to make it clear that payments in respect of travelling time are an element of wages and are not—as some had supposed under the old wording—an allowance in the same category as travelling expenses.

Copies of the 1954 agreement are obtainable at the R.I.C.S., price 3d.

ARBITRATION. Costs of the Reference and the Award. An arbitrator's power to deal with costs is governed by the Arbitration Act 1950, which provides that every arbitration agreement shall be deemed to include a provision that the costs of the reference and award shall be in the discretion of the arbitrator or umpire.

In two recent cases the Court has held that this discretion of the arbitrator must be exercised judicially, and it will be reviewed by the Court to the same extent as a judge's order as to costs will be reviewed on appeal. The Court's interpretation of the words 'exercised judicially' was that the arbitrator must not act capriciously and must, if he exercises his discretion to refuse the usual order, show a reason connected with the case which the Court can see is proper. The usual order is that costs follow the event. If an arbitrator is making his award in the form of a Special Case for the opinion of the Court on points of law, and is departing from the usual order as to costs, it would be proper and convenient for him to set out in the Case the grounds upon which he is not following the usual order. (*Smeaton Hanscomb & Co. Ltd. v. Sassoon I. Setty, Son & Co. and Lewis v. Haverfordwest Rural District Council*, *All England Law Reports*, 1953, Vol. 2, Part 27.)

(*Note.* A provision in an arbitration agreement that the parties shall in any event pay their own costs of the reference or award is void under the Arbitration Act, unless such a provision is part of an agreement to submit to arbitration a dispute which has arisen before the making of that agreement.)

PURCHASE TAX. The Purchase Tax (No. 1) Order 1954 which came into operation on 6 January prescribes 25 per cent tax on floor coverings of textile material and other floor coverings, except tiles, strips or blocks. Tiles, strips and blocks of a kind suitable for laying on or fixing to floors or sub-floors, not of metal, and of a thickness (excluding any backing) of less than $\frac{3}{4}$ in. or, if of wood or cork, of less than $\frac{3}{4}$ in., are taxed at 25 per cent.

The Purchase Tax (No. 2) Order 1954 which came into operation on 6 January

prescribes 50 per cent tax on the following articles: Space heating appliances (including appliances of a kind used for boiling or cooking and also for space heating) instantaneous water heaters, immersion water heaters, storage water heaters, circulator water heaters for tank storage and water boilers for tank storage or central heating, being appliances, heaters or boilers suitable for operation from electric or gas mains.

(Note. The effect of this Order appears to be that tax on certain electrical heating appliances is reduced from 75 per cent to 50 per cent, thus bringing them into line with gas and other electrical heating appliances already taxed at 50 per cent.)

The Orders are obtainable at H.M. Stationery Office, price 2d. each.

LAW CASES

Jeffs v. West London Property Corporation Ltd. Dilapidations. Measure of damage. In this case the plaintiff claimed in the Queen's Bench Division on 3 December the sum of £830 damages for breach of the repairing covenants of a lease for 99 years which expired in September 1951. The defence was that the measure of damages should not exceed the sum by which the value of the reversion had been diminished.

In giving judgment the Lord Chief Justice said that Elgin Crescent, Notting Hill Gate, was a different locality today from what it was when the houses were erected as the district had gone down. It was agreed that it would cost £800 odd to put the premises in a condition as required by the repairing covenant, and that, no doubt, would have been the measure of damage but for the Landlord and Tenant Act of 1927, under which damages were never to exceed the amount by which the value of the landlord's reversion had been diminished.

The question of vacant possession was material in considering what a house would sell for. His Lordship had to deal with the case on the footing that vacant possession could not be given because a tenant was in occupation in September, 1951, and the tenancy was continued afterwards. Having regard to the rateable value the tenant was protected and the premises could not be sold with vacant possession. His Lordship had to make the best estimate he could of the damage to the reversion and had arrived at the figure of £450.

Judgment for the plaintiff for £450 and costs was given. (THE ESTATES GAZETTE, 12 December 1953.)

Helical Bar and Engineering Co. Ltd., v. Liquidator of Tout and Finch Ltd. and others. In the issue of THE BUILDER of 18 December 1953 is a report of an application in the Chancery Division of the High Court, on 15 December, by Helical Bar and Engineering Co. Ltd. for a declaration that under clause 21(c) of the R.I.B.A. Form of Contract, made between

Tout and Finch Ltd., building contractors, and Ilford Borough Council on 15 January 1951, the Borough Council were entitled upon a certificate of their architect to pay to the applicants, who were nominated sub-contractors, the balance of money remaining unpaid on previous certificates in favour of the applicants. The building contractors are now being voluntarily wound-up and the Liquidator opposed the application.

Clause 21(b) of the Form of Contract provides that the sums directed by the architect to be paid to nominated sub-contractors shall be paid by the contractor within 14 days of receiving from the architect a certificate including the value of the nominated sub-contractor's work. Clause 21(c) provides that before any such certificate is issued to the contractor he shall, if required by the architect, satisfy the architect that all nominated sub-contractors included in previous certificates have been duly discharged, in default of which the employer may pay such accounts upon a certificate of the architect and deduct the amount so paid from any sums otherwise payable to the contractor.

The Court made a declaration in favour of the applicants that if the architect found that the contractor had not made such payments the Borough Council had the right to pay such amounts and deduct them from sums otherwise payable to the contractor. (THE BUILDER, 18 December 1953.)

(Note. In the 1952 edition of the R.I.B.A. Form of Contract the word 'such' has been omitted from the first line of clause 21(c). The clause now reads 'Before any certificate is issued to the contractor'.)

Brewer Street Investments Ltd. v. Barclays Woollen Co. Ltd. In this case the Court of Appeal considered the position where building work has been carried out in excess of the work included in a building licence and it is claimed that the excess work comes under the free limit and is therefore recoverable by the builder.

Dennis & Co. v. Munn (1949. 2 K. B. 327) decided that where a building licence has been granted for a certain amount on a specification, and that amount has been exceeded, the free limit cannot be added to the amount of the licence in order to show that the work has been legally executed.

Muir v. James (1953. 1 Q.B. 454) decided that the free limit could be added to the licensed amount if the additional work is ordered separately.

The Court of Appeal in the above case held that extras which are not within the specifications covered by a building licence but are separately ordered are prima facie outside the principle in Dennis & Co. v. Munn. (1953. 2 All England Law Reports. 1330.)

(Note. Dennis & Co. v. Munn was noted in the R.I.B.A. JOURNAL for April 1949 and Muir v. James in the JOURNAL for March 1953.)

Book Reviews

History Builds the Town, by Arthur Korn. 10 in. xi + 110 pp. + 112 pls. Lund Humphries. 1953. £2 10s.

This book which, as Arthur Korn states, is the result of two decades of research and study, sets out to record and analyse the exciting picture of the development of the town throughout the ages. It includes the latest and largest development schemes in the U.S.S.R. and Poland, as well as those in the United States, and gives a short survey of Regionalism.

But it is not just another history book. The author attempts to clarify and establish the laws which govern the birth, growth and decline of the town, to determine its structure and to arrive at first principles for the planning of our contemporary towns.

While he discusses how climatic, topographical, political and economic changes can result in decay or prosperity, he attaches special importance to the town as a product of society, formed in the fight against nature, as a reflection of its productive forces and its class structure.

Although giving a wealth of historical, economic and statistical information, the text is extremely condensed. There are, however, a large number of diagrams and illustrations, and these by themselves tell a complete story, while underlining the forceful arguments of the author.

Even if one does not accept all his contentions, one has to concede that here is a stimulating, uncompromising book which keeps the reader's interest from beginning to end, and may well take an important place in town planning literature.

Yet I confess to a slight feeling of disappointment. I expected a work of the artist or philosopher Korn and not of the economist and historian.

R. HERZ [4]

Richmond [Surrey], etc., by Kathleen Courlander. (British cities and towns series.) 8½ in. 192 pp. incl. pls and pp. of illus. Batsford. 1953. £1 1s.

Richmond has attracted the attention of many writers during the last century and a half, but nothing published during that period has dealt so adequately and fully with the treasures and historical significance of this little town as Miss Courlander's social and architectural survey of the locality, from Kew Green to Ham Common. The only full history of Richmond before the appearance of this book was Richard Crisp's *Richmond and its Inhabitants, from the Olden Time*, published in 1866—an untidy, undocumented and boringly diffuse work. Crisp wrote in a pseudo-romantic jargon, and never let a cliché lie; unlike Miss Courlander, he was not sure how to begin and never knew where to stop. Richard Garrett's ponderous essay, published in 1896, is fragmentary; and since then various ill-equipped amateur authors have tried to be charmingly discursive about Richmond, but have pro-

duced only brittle chatter; but here is a work by somebody who can write and who has a sense of history.

Miss Courlander has condensed into 192 pages a vast amount of erudition and interesting information. She exhibits powers of selection and comment that make the book a delight to read, and it is enriched with well-chosen illustrations, including many photographs of interiors and exteriors of the houses that adorn the district. The student of architecture who wishes to study the bland beauties of the Georgian age cannot do better than to visit Richmond with Miss Courlander's book as a guide and companion. Its only fault is the lack of references to the various sources, original and contemporary, that are quoted, but apart from that it is a most workmanlike book, with the illustrations keyed to the text, and an exemplary index.

JOHN GLOAG [HON. A.]

Formschöne Lampen und Beleuchtungsanlagen, by *Gerhard Krohn and Fritz Hierl*. 11½ in. 194 pp. incl. pp. of illus. Munich: W. Callwey. [1952.] DM.34.

In English: 'Well-shaped Lamps and Lighting Fittings.' The authors' brief introduction stresses the architectural possibilities of light. They condemn a uniform general illumination but recommend selective lighting and shadow effects 'to achieve the particular "light atmosphere" most suitable to the particular interior design'.

The apparently unending variety of lighting arrangements shown in this book with 148 photographs of interiors and separate fittings gives some idea of the choice available to architects and designers, at least on the Continent. No other design field enjoys such spirited competition among manufacturers, who are uninhibited by conventional solutions and always eager to find new forms for new materials. No main line of design development is discernible in modern light fittings. The only common ground they share with earlier fittings, and this is also their link with modern architecture, is the feeling one gets of strength in tension, resilience, lightness and poise. The illustrations make this point again and again, but without, it is saddening to note, much help from English manufacturers.

MICHAEL FARR

The Castles of Great Britain, by *Sidney Toy*. 8½ in. xviii + 276 pp. + pls. text illus. Heinemann. 1953. £1 5s.

The art of fortification through the ages is a highly technical subject if taken seriously by the student of history, and there are few better qualified to interpret it than Mr. Toy. In addressing a wider public he has wisely kept to the constructional approach and has given an unusual number of excellent plans and sections which will make his book of absorbing interest to the architects among his readers.

The number of castles of which tangible remains exist is very remarkable, considering the centuries that have elapsed since

they were in use, the relatively short period during which they functioned and the freedom with which they have been used as quarries for building stone. Their position on commanding sites, often difficult of access, has helped to preserve them, and the part they play in the landscape has been important enough to make them valued. But though romance has clung to the ruined castles, their greater merit lies in their superb architectural qualities, which in the great periods of building were inseparable from the engineering and military purposes which they served. In these days of superficial culture it is worth emphasising how much aesthetic appreciation is strengthened by the intelligent grasp of the plan and intention of the structure which this volume helps us to attain.

Full as the book is of the harvest of a life's work on the subject, it may be doubted if Mr. Toy has produced the ideal handbook on the castles of Britain. For a concise account of the development of fortification in this country less would have sufficed, and much descriptive matter which would be fitting in a monograph on a single building might have been omitted. If on the other hand the book had been intended to cover all the main fortified buildings (a purpose the author disclaims but comes near to attaining), it would have gained as a work of reference and we should not have missed some favourite examples. But as a book about English castles it gives full and ample fare, and the author can throughout be trusted to present a sensible view, free from pedantry, of the practical problems handled in the text. No reader will leave the perusal of its pages without having learned much and without having his interest stimulated in a subject that should be better known and understood.

WALTER H. GODFREY [F]

The Kitchen in Catering, A handbook, &c., by *Joan E. Walley*. 8½ in. (vii) + 293 pp. + (11) pp. of illus. text illus. Constable. 1953. £1 4s.

This book is written by a catering expert for catering students, and consequently not all is of interest to architects. It is a comprehensive work and covers the subject of institutional catering from the choice of a site for a kitchen to dietetics, management, and how not to poison diners. 'Institution' in this context means a school, hostel, works canteen or the like.

The book is easy to read and, although it travels somewhat elaborately through its arguments, it provides for the architect an excellent general picture of the problems and working of these kitchens. Of particular interest is the detailed statement of store-rooms, working spaces, equipment, etc., that must be provided. Valuable too is the chapter on the uses and characteristics of the many types of equipment, and on the economics of heat supply. Much of this information is not easily found elsewhere.

Some space is devoted to a discussion of light, heat, and ventilation, and the con-

ditions that should be aimed at in the kitchen. The layout of dining rooms is also touched on, but it is unfortunate that no reference is made to the important subject of acoustic treatment in kitchens or dining rooms, nor to what might be called the 'social atmosphere' of dining rooms, which is determined so much by layout.

When the author comes to the illustration of plans, she is on less useful ground. Her examples are for the most part commonly available and well-known. Several are of the Ministry of Education standard hatted kitchens, which were devised about 1943 to meet the war emergency. At that time the provision of school meals was in its infancy, and there was the over-riding planning limitation of the need to use the standard hut. It could have been hoped that, with her years of experience of these kitchens and with her knowledge of motion study, she would have assessed the plans critically and shown how, with no limitation on plan form, labour and space could be saved by planning in accordance with an analysis that shows not only direction but frequency of movement. It remains therefore for architects who wish to break new ground to use this book as a sound basis for further study.

C. E. D. W. [A]

European Architecture in the Twentieth Century, by *Arnold Whittick*. Vol. 2 Part iii [of whole work]. 1924-1933. 9½ in. xvii + 271 pp. + xvi pls. and pp. of illus. Crosby Lockwood. 1953. £2 2s.

This is the second of three volumes, and contains the third of five parts into which Mr. Whittick is dividing the architectural output of Europe during the past half century. They are based on a series of articles in *PARTHENON*, the official organ of the Incorporated Association of Architects and Surveyors, but they are perhaps less suited to the demands of the professional reader than to those of the elderly layman who wants to know what has been happening in architecture since he was at school. The first volume, which appeared in 1950, took the story up to 1924. The nine years covered by this one are described as the Era of Functionalism, and they did indeed see a quickening in the pace of that architectural revolution that is still going on. But the author does not confine himself by any means to the more forward-looking products of the time, for the renaissance of the Renaissance that had dominated the outlook of the previous generation continued as a major architectural influence, especially in this country.

For this reason alone one might have expected the author to base the main division of his work on stylistic differences, but he has preferred to base it on building types, although stylistic changes inform much of his detailed discussion. His interest is confined to major works, and later generations of students, looking for a general picture of the period, will find little reference to run-of-the-mill folk-architecture, jazz-modernism and the like.

There is, perhaps inevitably, an excessive concentration on English examples, which

gives the unfortunate and largely false impression of a generally lower standard in this country. If popular architecture was to be omitted it might have been better to limit the selection to buildings of international repute.

Few, however, would quarrel with Mr. Whittick's actual valuations and criticisms, whether he is assessing the relative positions of Baker, Blomfield, Cooper and Davis or picking out the best works of Mendelsohn. Indeed, one would prefer more comment and less description, for a good deal of space is given up to detailed accounts of buildings already clearly intelligible from the plans and photographs, reminding one of the more useless kind of musical 'programme notes'. But there is something refreshing about an architectural historian who is more interested in the actual look of things than in sources and influences. In one or two cases, e.g. the Thiepval Memorial, an illustration would have helped the text, and the plans would be more useful with scales.

Mr. Whittick's digressions, though largely irrelevant, are usually interesting and he has an easy way of summarising a piece of technical history or philosophical argument. His last five chapters on the Theory of Functionalism, the Decorative Emphasis of Structure, the Symbolic Emphasis of Purpose, Geometric Determinism and Organic Unity are among the most interesting.

There are a number of printing errors requiring attention, especially in references to plates, which were evidently rearranged at some stage, and in the spelling of names ('Hambridge' for 'Hambidge', 'Perrett' and 'Perett' for 'Perret', 'vitriolite' for 'vitrolite', etc.), and one or two phrases are unintelligible, e.g. the 'heavy stanchion which runs round the building' on p. 89.

G. S.

Roots of Contemporary American Architecture . . . thirty-seven essays from the mid-19th century to the present, *Lewis Mumford, editor*. 9 in. vii, 454 pp. Unillustrated. Reinhold Pub. Corp., New York; London, Chapman & Hall. [1952]. £2 16s.

'American Modern is nearly a century old', the dust jacket informs us. 'Its philosophy started in 1850. Its first buildings are 70 years old. Now it emerges as a mature art form.' Though the second and third statements, at least, are proved, some might dismiss this collection as merely a search for artistic pedigree. It surely confirms that there are deeper roots to 'American Modern' dating from before the importation of the 'International Style' into the United States, but the raw statement of the dust jacket misrepresents the contents. Mr. Mumford (no chauvinist) has collected some of the writings of those critics and architects who, in the railway age and earlier, saw the need for a new architecture or tried to create one. The collection, however, is not limited to that period. It includes writings by our contemporaries.

Some of the older extracts are powerfully convincing and, turning to the brief biographies (which complete the book), it is astounding to find that the authors wrote

many decades ago, for often the conclusions are those we hear from contemporary apologists, and one suspects that the brilliance of some European propagandists has obscured these other, earlier prophets of new architecture.

After an introductory chapter by the editor ('A Backward Glance'), there are seven groups of essays, which cover 'Sources of Form', 'Roots in the Region', 'The Role of the Machine', 'Integration in Chicago', 'Client, Architect and House', 'Social Responsibilities' and 'The Search for the Universal'. One would like to quote from nearly every essay to show the wealth of original thought revealed. If not all are relevant to the English scene (American regional problems seem on the scale of our national ones), none-the-less they contain much that is universal in application. Perhaps for a British edition there should have been some pruning with the addition of illustrations of landscape and buildings, for as a reviewer I feel like one blind writing about shape, or a film critic who, of the classics of the cinema, has only seen 'stills'.

The style of some of the essays is not always fluent, though there is nothing as turgid as, say, parts of Sullivan's or Wright's autobiographies—for in content and range of ideas, from regional patterns to domestic life, there is a breadth and richness which excites and stimulates in a way that few architectural writings ever do. There is a zest for creation and a fine rugged flavour which makes one regret our close-packed island where architecture seems tightly bound, and wish the, for one time at least, infinite horizon of a new continent such as seems expressed in Wright's earlier buildings.

Apart from the introduction there are four essays by the editor and, whatever we may think of his recent pronouncements, their criticism follows logically his previous questioning of the purpose and form of 20th century architecture—in one of the essays there is an apt analogy with Procrustes and his formidable bed, and 'Life without order is chaotic—order without life is the end of everything' is a surely directed thrust towards Chicago. It is perhaps not as architectural critic that Mumford is most applauded (though here his account of Jefferson as architect is stimulating criticism), and in an extract from the range of his wider writings (*The Brown Decades*) there is all that illumination we admire together with that passion against the despoiling of our world, against the waste and squalor of our *mining economy* which, as he points out, is often accompanied by a romantic idealisation of the country.

It is salutary to read in Mr. Hudnut 'of architects seduced by the novel enchantments of their techniques', or to enjoy the enthusiasm of Root and his comments on Architect and Client, or Wright on building in the desert, and Burroughs, in 1886, visualising the sort of domestic architecture that Wright, soon after, was to build, or the lyricism of Benton MacKaye

on 'Environment as a Natural Resource', and so on. . . .

Certainly this collection is valuable as a supplement to various histories of the modern movement, extending their American chapters. It also provides other serious architectural reading—for are there not ideas formulated by such pioneers well before 1920 that have lain dormant, but which might become alive in our time, as we face, in Nowicki's words, 'the dangers of a crystallising style'? It is to the earlier writers in this collection that one returns, to those whom Henry James, emigrated to Europe, must have remembered when he wrote: 'Naked come we into a naked world. There is a certain grandeur in the absence of decorations, a certain heroic strain in those young imaginations of the West, which find nothing made to their hands, which have to invent their own traditions and raise high into our morning-air, with a ringing hammer and nails, the castles in which they dwell.'

TREVOR DANNATT [4]

Chairs, edited by *George Nelson*. (Interiors Library series, 2.) 12 in. 174 pp. text illus. New York: Whitney Pubns. [1953]. (\$10.00.)

The editor of this glittering and instructive book, the distinguished American architect-designer, George Nelson, has himself said almost all there is to say about it. 'Within these pages are assembled more contemporary designs for accommodating the posterior than one would believe possible. And', he adds, 'the present flood of designs shows no sign of abating'—a prospect that may well intimidate the reader, confronted already with such multivarious evidence of tortuous ingenuity.

Here then is the evolution of modern seating, told in many pictures and few (but generally appropriate) words, the brain waves and aberrations of 137 designers from all over the world, in bentwood, laminated wood, moulded plastic, solid wood, metal and upholstery. One hardly knows whether to laugh or clap or cry. No reason for yawning, however. J. C. P.

Later English Romanesque Sculpture, 1140–1210, by *George Zarnecki*. (Chapters in Art series.) 7½ in. 68 pp. incl. pl. + 96 pls. and pp. of illus. Tiranti. 1953. 15s.

This is a sequel to Dr. Zarnecki's previous volume in the same series, *English Romanesque Sculpture 1066–1140*. It deals briefly but authoritatively with a neglected and under-rated phase in the artistic history of our country, and should help to correct some ill-considered earlier judgments by persons of inflated reputation.

Sculpture. A History in Brief, by *Arnold Auerbach*. 8½ in. 111 pp. + 48 pls. and pp. of illus. Elek. 1952. [1953]. 18s.

In little more than a hundred pages, the sculptor Arnold Auerbach surveys with a critical eye the entire history of the art which he now adorns, from prehistoric times to the present. This is an unpretentious and useful introduction for the general reader,

with good photographs, a short bibliography and a 'time chart' showing the main sculptural periods.

Medieval Carvings in Exeter Cathedral, by C. J. P. Cave. With a note on the art of the Exeter carvers, by Nikolaus Pevsner. (The King Penguin books series, 41.) 7 in. 45 pp. + 64 pls. text plan. Harmondsworth: Penguin Books. 1953. 4s. 6d.

Judging from the library catalogue, no general monograph on the Exeter sculptures has ever appeared, and indeed few of our cathedrals seem to have been so studied. Apart from this fact, it is good to see a posthumous work by Cave appearing, written before his death five years or so ago. The plates separately portray 13 out of the thirty or so nave corbels, 47 of the three-hundred-odd vault bosses, and the figures on the famous and unusual Minstrels' Gallery; Dr. Pevsner's text, supplementing Cave's, traces the development of design from about 1275 to 1350 or after and relates it to monuments outside Exeter. The descriptive list of plates and the captions give also the numbering of the features in the building according to a complete scheme; the plan gives their positions by the plate numbers—an excellent scheme. There is one error—in the caption to pl. 18. The whole booklet is well produced and good value.

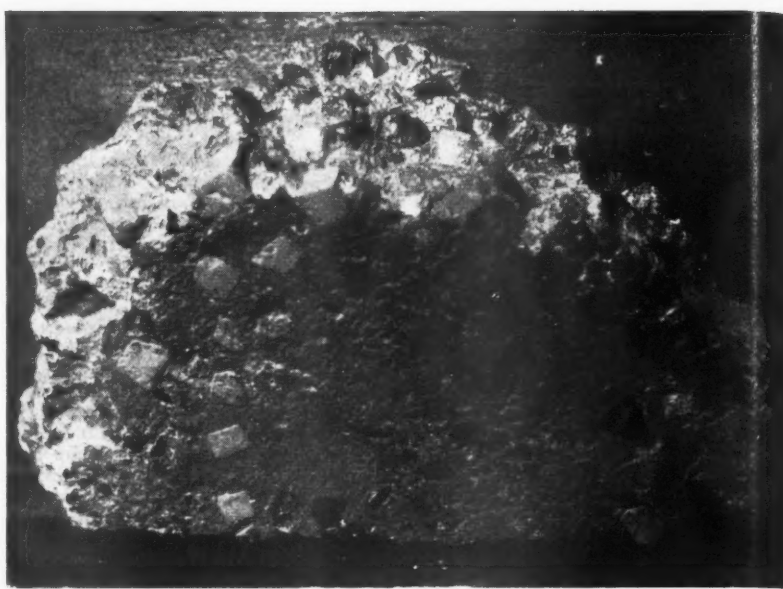
Without the City Wall. An adventure in London street-names, north of the river, by Hector Bolitho and Derek Peel. 8½ in. xvi + 224 pp. incl. pls. (plans) + pp. of illus. John Murray. 1952. £1 1s.

Although nominally dealing with street-names—its subject too little considered in connection with buildings—this book contains much topographical and historical material, presented in a chatty way as a series of itineraries; and there are illustrations of districts and buildings as they once appeared. It is confined to the county of London but, like Dr. Pevsner's *Buildings of England* London volume, excludes the cities of London and Westminster, and also stays north of the Thames; the district round the R.I.B.A. building is of course included. The text shows a scholarly care in probing long-accepted theories and finding new (and presumably more accurate) ones. There is a street map (based on Bartholomew) of every borough, showing the routes and streets enumerated. Only one error of architectural fact has so far been spotted—the date of Ely Chapel is put about 50 years too early. There are a scanty bibliography and a good index.

H. V. M. R.

Bungalows and Small Houses. Plans and illustrations, &c. *The Builder*, publ. 11½ in. var. pp. text illus. 1953. 5s.

The fifth publication in the *BUILDER* series of 'Bungalows and Small Houses' is intended, like the earlier issues, to offer practical help to those about to have a house built for themselves.



Piece of 'concrete' from the ruins of Sabratha, Libya. (See letter from Professor H. J. Cowan)

Correspondence

THE DOMESTIC WATER CLOSET

The Editor, R.I.B.A. Journal.

DEAR SIR,—I was very much surprised to read in the November correspondence column a reference to the domestic bathroom-cum-w.c. as 'an unpleasant feature of 20th-century domestic architecture'. Surely it is most hygienic to have the lavatory basin alongside the water-closet in order that all the contaminated parts of the body may be washed thoroughly. Incidentally this is a more convenient and speedy arrangement for carrying out the instruction 'now wash your hands' of the cleaner food handling campaign.

Yours faithfully,

E. F. SCAIFE [4]

ANCIENT ROMAN 'CONCRETE'

DEAR SIR,—I was recently able to test two pieces of 'concrete' brought by a friend from the ruins of the Roman city of Sabratha in Libya. In view of the paucity of information on the properties of Roman concrete the results may be of general interest.

One of the pieces was taken from a wall; the other (shown in the photograph) formed part of a floor, and showed traces of a marble mosaic. The 'concrete' consisted of small irregularly shaped pieces of broken brick and a cream-coloured mortar. The brick exhibited a wide variation of hardness with appropriate gradation of colour. Chemical analysis and X-ray examination of the mortar showed that three-quarters of it was composed of calcium carbonate; the remainder consisted mainly of very fine grains of quartz, with a small percentage of

alumina and a trace of iron oxide. This would seem to indicate a lime mortar without any addition of sand.

The mortar was soft, and it was quite easy to make a deep scratch with a pen knife. Two small rectangular blocks were cut with a hacksaw from the largest irregularly shaped pieces. They were tested in compression and gave an average crushing strength of 2,000 lb. per sq. in. which would be considered a very high strength for a material of smaller age. The density of the blocks was 120 lb. per cu. ft.

Yours faithfully,

HENRY J. COWAN

*Professor of Architectural Science,
University of Sydney*

'AT ALL LEVELS'

DEAR SIR,—In the published report of the Committee on Private Practice by unqualified persons, I notice the continued use of such phrases as 'at national level', 'regional level', and finally 'at all levels'. These references are, I believe, part of a jargon derived from departmental reports during war time (e.g. 'at Cabinet level'). Unfortunately it is becoming all too familiar in certain circles, but I would venture to suggest that the R.I.B.A. should not join in!

Would it not be just as accurate to say something should be done 'nationally', 'regionally', 'locally', or 'by all concerned'?

Yours faithfully,

T. ALWYN LLOYD



Notes and Notices

NOTICES

Fourth General Meeting, Tuesday 2 February 1954 at 6 p.m. The Fourth General Meeting of the Session 1953-54 will be held on Tuesday 2 February 1954 at 6 p.m. for the following purposes:—

To read the Minutes of the Third General Meeting held on 5 January 1954.

The President, Mr. Howard Robertson, M.C., A.R.A., S.A.D.G., to deliver an address to architectural students and present the Medals and Prizes 1954.

Mr. Basil Spence, O.B.E., A.R.A., A.R.S.A. [F], to read a criticism of the designs and drawings submitted for the Prizes and Studentships 1954.

(Light refreshments will be provided before the meeting.)

Fifth General Meeting, Tuesday 2 March 1954 at 6 p.m. The Fifth General Meeting of the Session 1953-54 will be held on Tuesday 2 March 1954 at 6 p.m. for the following purposes:—

To read the Minutes of the Fourth General Meeting held on 2 February 1954; formally to admit new members attending for the first time since their election.

Mr. F. J. B. Watson, F.S.A., to read a paper on 'English Villas and Venetian Decorators'.

(Light refreshments will be provided before the meeting.)

Session 1953-54. Minutes III. At the Third General Meeting of the Session 1953-54 held on Tuesday 5 January 1954 at 6 p.m.

Mr. Howard Robertson, M.C., A.R.A., S.A.D.G., President, in the Chair.

The meeting was attended by about 420 members and guests.

The Minutes of the Second General Meeting held on Tuesday 8 December 1953 having been published in the JOURNAL were taken as read, confirmed and signed as correct.

The following members attending for the first time since their election were formally admitted by the President: *As Fellows:* Jack Ellis, H. C. Inglis, Zalik Jacobson, F. H. Kerr, E. W. Moore, Reginald Vaughan. *As Associates:* T. G. Bidwell, L. H. Brady, P. G. Cousins, J. S. Covington, G. F. Fowler, C. A. B. Gowers, J. V. Henry, A. C. C. Hudson, T. K. Jack, R. P. R. King, Neil Macfadyen, R. A. Maguire, V. A. Nicholas, D. J. Oakley, Mrs. D. M. Oakley, Peter Ogden, C. A. Sewell, R. A. Staughton, L. W. Weatherill, L. G. White, P. B. Whiteley, J. A. Winter. *As Licentiate:* J. C. Clague.

The Secretary read the Deed of Award of Prizes and Studentships made by the Council under the Common Seal.

Mr. John Betjeman having read a Paper on 'Honour Your Forebears' a discussion ensued, and on the motion of Professor Sir Patrick Abercrombie, M.A., D.Lit., F.S.A., M.T.P.I. [F], seconded by Professor John Wheatley, A.R.A., a vote of thanks was passed to Mr. Betjeman by acclamation and was briefly responded to.

The proceedings closed at 7.48 p.m.

R.I.B.A. Dinner, Friday 19 February 1954. Details of and a form of application for the R.I.B.A. Dinner to be held at Grosvenor House, Park Lane, London, W.1, on Friday 19 February were enclosed with the December issue of the JOURNAL. Applications for tickets, which are 32s. 6d. each exclusive of wines, cigars, etc., should be made before 2 February.

British Architects' Conference, Torquay, 26-29 May 1954. The British Architects' Conference in 1954 will be held at Torquay from 26 to 29 May at the invitation of the Devon and Cornwall Society of Architects. A list of hotels prepared by the Conference Executive Committee is given below and members intending to be present at the Conference are advised to reserve accommodation as soon as possible.

Annual Subscriptions and Contributions. Members' subscriptions and Students' contributions for 1954 became due on 1 January.

The amounts are as follows:

	£	s.	d.
Fellows	7	7	0
Associates	4	4	0
Licentiates	4	4	0
Students	1	11	6

For members resident in the trans-oceanic Dominions who are members of Allied Societies in those Dominions, and for members

resident overseas in areas where no Allied Society is available, the amounts are as follows:

	£	s.	d.
Fellows	4	4	0
Associates	3	3	0
Licentiates	3	3	0

Composition of Subscriptions for Life Membership. Fellows, Associates and Licentiates of the R.I.B.A. may become life members by compounding their respective annual subscriptions. Full details may be obtained on application to the Secretary, R.I.B.A.

Building Surveying Examination. The R.I.B.A. Examination qualifying for candidature as Building Surveyor under Local Authorities will be held at the R.I.B.A. on 28, 29 and 30 April. Applications for admission to the examination must be made not later than 26 February, on the prescribed form to be obtained from the Secretary R.I.B.A.

British Architects' Conference, Torquay, 26 to 29 May 1954.

LIST OF HOTELS

Hotel	Address	Rooms		Daily Bed and Breakfast		Garage	Remarks
		Single	Double	From	To		
(1) Licensed Hotels.							
C Palace Hotel ..	Babbacombe Road	54	93	26/-	45/-	Yes	The Conference Banquet will be held here
B Imperial Hotel ..	Park Hill Road	60	60	35/-	45/-	Yes	
A Grand Hotel ..	Torbay Road	60	80	26/-	32/-	Yes	
A Victoria Hotel ..	Belgrave Road	21	58	25/-	—	Adj.	
B Torbay Hotel ..	Sea Front	37	83	27/6	41/3	Yes	
A Palm Court ..	Sea Front	33	67	17/6	19/6	—	
B Queens Hotel ..	Victoria Parade	14	39	25/-	27/6	—	
C Carlton Hotel ..	Daddyhole Plain	26	32	21/-	—	Yes	
A Abbey Lawn Hotel	Belgrave Crescent	15	45	20/6	—	—	
A Belgrave Hotel ..	Belgrave Road	20	30	25/-	—	Parking 3 +	
A Rosetor Hotel ..	Chestnut Avenue	42	39	25/6	—	Parking Yes	
A San Remo Hotel ..	Belgrave Road	13	25	22/6	—	—	
C Osborne Hotel ..	Meadfoot	45	58	32/6	—	Parking	
C Oswald's Hotel ..	Palermo Road, Babbacombe	9	41	18/6	—	Parking Yes	
(2) Private Hotels—25 bedrooms and over.							
A Conway Court ..	Warren Road	7	28	20/-	—	—	
A Crofton House ..	Croft Road	7	22	—	—	—	
A Chillingworth ..	Belgrave Road	8	36	17/6	—	Parking	
A Cavendish ..	Belgrave Road	20	27	17/6	—	Parking	
A Roslin Hall ..	Belgrave Road	14	36	21/-	—	Yes	
A Roselea ..	Chestnut Avenue	11	17	—	—	Yes	
A Kistor ..	Belgrave Road	8	20	18/6	22/6	—	
A Toorak ..	Chestnut Avenue	40	50	22/-	25/-	Yes	
B Southlands ..	The Terrace	6	21	—	—	—	
A Vernon Court ..	Warren Road	15	35	19/6	22/6	Parking Yes	
(3) Smaller Private Hotels—under 25 bedrooms.							
A Cornerways ..	Belgrave Road	6	17	10/6	12/6	—	
B Apsley ..	Torwood Gardens	2	13	15/6	—	—	
A Shedden Hall ..	Shedden Road	4	15	17/6	—	Parking Yes	
A St. Elmo ..	Belgrave Road	5	6	12/6	—	—	
A Trelawney ..	Belgrave Road	2	10	12/6	—	—	
C Norcliffe ..	Babbacombe Downs Road	2	5	18/-	—	Yes	

All the hotels are in Torquay. Those marked 'A' are within $\frac{1}{2}$ mile radius of the Conference Headquarters at Torre Abbey, those marked 'B' within 1 mile radius, and those marked 'C' within $1\frac{1}{2}$ miles radius.

The hotels are a representative selection of various grades and in various parts of the town. There are, of course, many other hotels and boarding houses and complete lists may be obtained from the Secretary, Torquay Hotels Association, Torquay.

In view of the wide range, it has been thought inadvisable to reserve any accommodation, and members wishing to attend the Conference are advised to make their reservations as soon as possible direct with the hotel of their choice, mentioning the purpose of their visit.

Publicity. The Practice Committee recommend members to see that, when writing or approving an article or descriptive note for the Press, technical or otherwise, relating to a completed building, the names of the quantity surveyor and contractor are always mentioned.

CURRENT R.I.B.A. PUBLICATIONS

The following is a list of the main R.I.B.A. publications with their prices.

Agreement, Forms of

Form of Agreement for General Use between a Building Owner (including a Statutory Authority) and a Firm of Architects.

Form of Agreement between a Local Authority and a Firm of Architects for Housing Work.

Form of Agreement between a Local Authority and a Firm of Architects for Multi-Storey Flats.

Form of Agreement between the Promoters and a Firm of Architects appointed as the result of a Competition.

Price 6d. per form (inclusive of purchase tax). Postage 3d.

Architect and His Work, The

Price 6d. Postage 3d.

Certificates, Architects', Form Prepared by the Practice Committee

Copyright. Book of 100 Certificates. Price 17s. (inclusive of purchase tax). Postage 1s. 2d.

Contract, Form of Agreement and Schedule of Conditions

For use with quantities: 1939 revised 1952. Copyright.

For use without quantities: 1939 revised 1952. Copyright.

Price 2s. 2d. per form (inclusive of purchase tax). Postage 3d.

Adapted for the use of Local Authorities, for use with quantities: 1939 revised 1952. Copyright.

Adapted for the use of Local Authorities, for use without quantities: 1939 revised 1952. Copyright.

Price 2s. 4½d. per form (inclusive of purchase tax). Postage 3d.

Fixed Fee Form of Prime Cost Contract for use in the repair of war-damaged property, 1946 revised 1950. Copyright.

Price 2s. 2d. (inclusive of purchase tax). Postage 3d.

Cost Plus Percentage Form of Prime Cost Contract for use in the repair of war-damaged property: 1946 revised 1950. Copyright.

Price 2s. 2d. (inclusive of purchase tax). Postage 3d.

Examination, Intermediate, Questions Set At

Price 1s. per examination. Postage 3d.

Examinations, Final and Special Final, Questions Set At

Price 1s. per examination. Postage 3d.

Forms of Articles of Pupilage

Copyright. Price 1s. 8d. (inclusive of purchase tax). Postage 3d.

Membership of the R.I.B.A.

Particulars of the Qualifications for Association.

Price 2s. 6d. Postage 3d.

Party Wall Notice Forms, for Use Under the London Building Act

Form A—Party Structures.

Form B—Party Fence Walls.

Form C—Intention to Build within Ten Feet

and at a lower level than the bottom of the foundations of adjoining Owner's Building. Form D—Intention to build within Twenty Feet of the adjoining Owner's Independent Building and to a depth as defined in Section 50 (1)(d).

Form E—Party Walls and Party Fence Walls on line of Junction of adjoining lands.

Form F—Walls or Fence Walls on Building Owner's land with footings and foundations projecting into adjoining Owner's land.

Form G—Selection of Third Surveyor.

Price 7d. per form (inclusive of purchase tax). Postage 3d.

Scale of Professional Charges

Price 3d. Postage 3d.

BOARD OF ARCHITECTURAL EDUCATION

The R.I.B.A. Intermediate Examination, November 1953. The R.I.B.A. Intermediate Examination was held in London, Plymouth, Manchester, Leeds, Newcastle, Edinburgh and Belfast from 6 to 12 November 1953. Of the 500 candidates examined, 173 passed and 327 were relegated. The successful candidates are as follows:—

Ackroyd: P. J.
Adams: D. F.
Adams: John
Adeyemi: A. A.
Adkin: George
Anstis: D. F.
Ashley: P. J.
Backler: K. H.
Bainton: P. B.
Bampton: I. C.
Banfield: N. E.
Beagrie: A. B.
Beaumont: J. E.
Bentley: Joe
Bernard: F. R.
Billingham: J. K.
Bloomer: R. L. R.
Bowen: H. T.
Bromley: K. G.
Brown: Derrick R.
Bunce: C. F.
Burgell: R. O.
Burrows: T. N.
Cole: A. S.
Cole: D. P.
Coulson: J. C.
Cresswell: D. G.
Crews: D. R.
Cullen: Robert
Dale: A. K.
Davenport: Derek
Denney: P. J.
Denore: B. B.
Dent: S. D.
Dickins: B. J.
Dockray: Brian
Dodridge: John
Dry: D. W.
Dudley: P. A.
Eaves: D. R.
Edwards: K. D.
Etherington: T. G.
Faulkner: Kenneth
Fensome: Neville
Ferguson: I. R.
Field: N. F.
Fisher: Alan
Fisk: F. B.
Foster: K. W.
Foster: M. E.

Frost: K. J.
Garland: M. K.
Garnett: D. J. R.
Gerrard: L. R.
Gifford: H. P.
Gooding: E. K. M.
(Miss)
Grainger: James
Hadley: Keith
Hall: R. F.
Hall: Rosemary
(Miss)
*Hart: E. J.
Haryett: J. W.
Haswell: K. F.
Hellowell: Michael
*Hewes: D. M.
Hiatt: H. R.
Hislop: J. G.
Holloway: J. P.
Holmes: Peter
Holyer: M. C.
Hood: C. H.
Hooper: G. E.
Horner: J. D. (Miss)
Horobin: D. C.
Hurley: A. F. W.
Jenkins: P. P.
Jones: Alan
Jones: Roy
Kennedy: James
Kolek: Z. E.
Kuhnel: Paul
Lawrence: N. T.
Lee: P. D.
Lloyd: G. V.
Millington: F. R.
Milner: John
Montgomery: A. M.
Mountain: Brian
Mundell: J. E.
Murphy: Eamonn
Murphy: R. J.
Myers: Stuart
Newbrook: H. J.
Newman: William
Nichol: R. R.
Oliver: K. A.
Olley: R. J.
Parker: Neville

Parkins: D. A.
Parrish: B. G.
Parry: J. S. A.
Patterson: A. J.
Perkins: D. H.
Plymsol: N. V.
Pollard: George
Porter: J. C.
Postill: J. R.
Potter: Adrian
Powell: A. R.
Prosser: T. W.
Pummell: D. K.
Ralph: L. A.
*Razzell: K. W. C.
Richards: P. M.
Ricketts: D. G.
Roberts: A. F.
Roberts: R. J.
Roseberg: M. A.
Ross: N. T.
Rourke: J. J.
Russell: L. S.
Saville: B. F.
Seddon: Fred
Severn: J. A.
Shannon: D. R.
Shapter: N. D. (Miss)
Shove: John
Slater: Brian
Smith: Maurice James
Smith: Terence
*Snadden: R. W. M.
Spencer: Joseph
Stanton: Maurice
Steers: J. M.
Stephenson: Gordon

Stevenson: M. N.
Stott: K. A.
Stucke: J. A. (Miss)
Sutherland: R. L.
Taggart: Innes
Taunton: D. C.
Taylor: D. T.
Taylor: Derek
Taylor: N. A.
Teggin: H. S.
Thompson: B. C.
Thornett: R. J.
Timpson: A. F. (Mrs.)
Toes: Lawrence
Tucker: J. F.
Turner: J. R.
Udy: D. A.
Vallance: P. J.
Walker: F. B.
Wallace: Albert
Wareing: A. G.
Waterman: C. R.
Watts: Harold
Way: J. L.
Whale: A. S.
White: J. H.
White: Paul
Whitehead: J. E.
Wickins: S. P.
Williams: C. E.
Wilson: N. M.
Wood: Barrie
Woodley: D. G.
Woodman: R. E.
Woods: Robert
Wright: Eric
Yabsley: J. F.
Zerafa: Serge

* Subject to the approval of History Thesis or Theses.

R.I.B.A. Examinations. Distinction. Mr. John R. Tiedeman of Ilford, Essex, who passed the R.I.B.A. Final Examination in December 1950, has been awarded a mark of Distinction for his Final Examination Thesis.

The R.I.B.A. Intermediate Design Prize and Victory Scholarship Competitions 1954-55. The attention of intending competitors is called to the fact that the closing date for the submission of forms of application for the R.I.B.A. Intermediate Design Prize is 24 February 1954.

The R.I.B.A. Intermediate Design Prize, a certificate and the sum of £100, for the study of contemporary architecture in Europe, is confined to *Probationers* and *elected Students* of the R.I.B.A. and elected Students of Dominion Allied Societies who have passed the R.I.B.A. Intermediate or equivalent examination, or produce certificates from members of the R.I.B.A. to the effect that they have reached the required standard. Students who have passed the R.I.B.A. Final or equivalent examination or who will have passed the R.I.B.A. Final or equivalent examination at the time of the en loge competition are not eligible to compete.

Under the arrangements for the competition only one en loge competition will be held. This will take place in London and at non-Metropolitan centres on Wednesday 31 March 1954.

The Victory Scholarship, a Silver Medal and the sum of £120. In the year 1954-55 the sum of 100 dollars has been added to the value of the Scholarship by the generosity of Mrs. Margaret Chadwell, of the United States of America. The competition is confined to members of the R.I.B.A. and of the Allied Societies Overseas and elected Students of the R.I.B.A. and of the Allied Societies Overseas, who have passed the R.I.B.A. Final or equivalent examination or who have produced certificates from members of the R.I.B.A. to the effect that they have reached the required

standard. With regard to the R.I.B.A. Final or equivalent examination, Students need not have passed the Professional Practice Examination to be taken after 12 months' practical experience.

The en loge competition for the Victory Scholarship will be held on the same day as that for the R.I.B.A. Intermediate Design Prize, i.e. Wednesday 31 March. The closing date for the submission of forms of application is 26 February 1954.

Forms of application for admission to the competitions may be obtained at the R.I.B.A., 66 Portland Place, London, W.1.

COMPETITIONS

Crematorium, Kirkcaldy. The Royal Burgh of Kirkcaldy invite registered architects to submit in competition designs for a crematorium to be erected at Dunnikier Park, Kirkcaldy.

Assessor: Dr. Ronald Bradbury, A.M.T.P.I. [F]. Premiums: £300, £200, £100.

Last day for submitting designs: 8 May 1954. Last day for questions: 20 February 1954.

Conditions may be obtained on application to the Town Clerk, Town House, Kirkcaldy. Deposit: £2 2s. 0d.

International Calvert House Competition for the Canadian Home of Tomorrow. Architects and architectural students are invited to participate in The International Calvert House Competition for the Canadian Home of Tomorrow, sponsored by McGill University's School of Architecture, Montreal, Canada.

Assessors: Professor Eric Arthur, F.R.A.I.C. [F]; Mr. Humphrey Carver [4]; Signor Gio Ponti. (Professional Advisers: Professor John Bland, M.R.A.I.C. [4]; Professor Pierre Morency, M.R.A.I.C.)

Premiums: The Calvert House International Award and \$5,000; The Calvert House European Award and \$2,500; Ten Hon. Mentions and \$200.

Last day for submitting designs: Designs must be post-marked not later than midnight 15 April 1954.

Entry forms must be returned to the Director of the School of Architecture, McGill University, Montreal, post-marked not later than midnight 1 March 1954.

Answers to questions will be sent to competitors on 15 February and 15 March 1954. Conditions may be obtained, by applicants in Great Britain, on application to the Secretary R.I.B.A., 66 Portland Place, London, W.1.

ALLIED SOCIETIES

West Yorkshire Society of Architects. Annual Dinner and Dance. The West Yorkshire Society of Architects held their annual dinner and dance at the Queen's Hotel, Leeds, on 11 December. The President of the Society, Mr. Noel Pyman [F] was in the chair.

Among the guests were The Lord Mayor of Leeds, Alderman D. G. Cowling, M.B.E., J.P.; Sir Charles Morris, M.A., Vice-Chancellor of the University of Leeds; Mr. P. Garland Fairhurst, M.A. [F], Vice-President R.I.B.A.; Mr. C. D. Spragg, C.B.E., Secretary R.I.B.A.; Mr. Allanson Hick [F], President of the York and East Yorkshire Architectural Society; Mr. G. B. Howcroft, M.C., President of the Manchester Society of Architects; Mr. S. E. Minns [L], President of the Sheffield, South Yorkshire and District Society of Architects and Surveyors; Mr. J. G. Taylor, Senior Vice-Chairman, Institution of Civil Engineers, Yorkshire Association; and Mr. W. S. Theaker, President of the Leeds Law Society.

After the Loyal Toast had been drunk the Lord Mayor of Leeds proposed the toast of the R.I.B.A. coupled with the West Yorkshire Society. He said he thought the next fifty years would be a golden era for architects, offering greater opportunities to their profession than ever before. He hoped architects designing new buildings for the city's centre would bear in mind the need for future landing spaces for helicopters. Mr. Garland Fairhurst responded. Mr. Noel Pyman proposed the toast of The Guests, and referred to the proposed provision of a part-time chair of architecture at Leeds University by the Hoffman Wood Trust. He hoped that before long it would be possible to establish a full-time chair. Sir Charles Morris replied.

Liverpool Architectural Society. Annual Dinner. The Society's annual dinner was again held in the concert hall of the Bluecoat Chambers, Liverpool, on 8 January. One hundred and twelve members and friends attended and a hearty welcome was accorded by the President, Mr. F. J. M. Ormrod, M.T.P.I. [F], to over 35 guests of the Society. These included Mr. Howard Robertson, M.C., A.R.A., S.A.D.G., President R.I.B.A., and Mr. C. D. Spragg, C.B.E., Secretary R.I.B.A.; the Lord Mayor of Liverpool, Alderman W. John Tristram, J.P.; the Vice-Chancellor of Liverpool University, Sir James Mountford, D.Litt., LL.D., D.C.L.; the Presidents of the Nottingham, Derby and Lincoln Society of Architects, the Manchester Society of Architects and the North Wales Architectural Society; the County Architect of Lancashire, Mr. G. Noel Hill [F]; the City Engineer of Liverpool and the President of the Liverpool Law Society.

After the Loyal Toast Sir James Mountford proposed the toast of 'The R.I.B.A. and Allied Societies coupled with the name of the President, Mr. Howard Robertson'. Sir James said that in Liverpool they were proud indeed that they had the first university school of architecture to be formed and recognised by the R.I.B.A. While the city had had its achievements and triumphs in architecture in the past, a large question mark had to be placed against its architectural future. That was not the fault of architects, but of circumstances. Mr. Howard Robertson, replying, suggested that a New Year's resolution for architects' clients might be to allow sufficient time for the architects to prepare their work. Quick construction was brought about only by complete preparation, and the amount of time allowed was often reflected in the building that resulted. The toast of 'The Guests' was proposed by the President of the Liverpool Architectural Society, and the Lord Mayor of Liverpool responded. The Lord Mayor said many people felt that Liverpool had not made the progress expected in rebuilding since the war. That was not the fault of Liverpool. But he believed 1954 would see a great alteration, with much important building development in the city.

GENERAL NOTES

The Addis Ababa Competition. The Imperial Ethiopian Embassy ask us to say that they are unable to return the drawings of four unsuccessful competitors in the competition for the new Imperial Palace at Addis Ababa, because the names of the authors are unknown. The devices marked on the four sets of drawings are: (a) Letter 'E' in a shield within a circle; (b) 'XX' on a black ground; (c) 'The lion likes the flight of the owl'; (d) '1874'. The owners are asked to write to the Educational Adviser, The Imperial Ethiopian Embassy, 17 Princes Gate, S.W.7.

Membership Lists

ELECTION: 5 JANUARY 1954

The following candidates for membership were elected on 5 January 1954.

AS FELLOWS (10)

Cassidy: George Edward, B.A.(Arch.) (Lond.) [4 1936].

Corbett: George Uvedale Spencer, Ph.D. (Cantab.), F.S.A. [4 1938].

Honeywell: Frederick William, Dip.Arch. (Cardiff) [4 1931], Coleraine, Co. Londonderry.

Medlycott: Anthony, Dipl.Arch. (U.C.L.) [4 1936], Bromley, Kent.

Norcliffe: Arthur James [4 1923].

North: Edwin Samuel, A.A.Dipl. [4 1928], Chesham.

Oak: George William, A.M.T.P.I. [4 1938], Norwich.

Roberts: David Wyn, M.A. (Cantab.), Dip. Arch. (Cardiff) (Soane Medallist 1936) [4 1935], Cambridge.

Smith: Ewart Trist Ashley [4 1935], Preston.

And the following Licentiate who is qualified under Section IV, Clause 4(c) (ii) of the Supplemental Charter of 1925:

Richards: Archibald Ivor.

AS ASSOCIATES (48)

Abbott: Keith Lewis, Dipl.Arch. (U.C.L.), Stanford-le-Hope.

Abel: Anthony William Grant, Dipl.Arch. (Northern Polytechnic), Petts Wood.

Allen: Andrew Keith, A.A.Dipl.

Allen: Eric Alfred, Dipl.Arch. (Northern Polytechnic).

Andrzejczak: Tadeusz.

Baxter: John William, Dip.Arch. (Dunelm), Newcastle upon Tyne.

Bozeat: Frederick Ralph, B.A.(Arch.) (Lond.).

Brady: Hugh Rochfort, B.A.(Arch.) (Lond.), Bray, Co. Wicklow.

Buzuk: George Peter.

Carpenter: William, Dipl.Arch. (Northern Polytechnic), Ipswich.

Cattrell: John Richard, Dip.Arch. (Dunelm), Workington.

Clough: William Basil, Dip.Arch. (Dunelm), Newcastle upon Tyne.

Dean: Kenneth Troughton.

Dempsey: Rex Colin Michael, B.Arch. (Dunelm), Shiremoor.

Fréhe: John, B.Arch. (Dunelm), Onchan, Isle of Man.

Frimpong: John Samuel, Dipl.Arch. (U.C.L.).

Gladstone: John Nigel Robin.

Gooderson: Colin George.

Gordon: James, D.A.(Glas.), Glasgow.

Hamilton: Paul Albert.

Head: Roy Leonard.

Higgins: Donald Sydney James.

Hudson: Peter, Dipl.Arch. (U.C.L.).

Hughes: Alan Philip, Dipl.Arch. (Northern Polytechnic).

Jones: Ieuan Wyn, B.A.(Arch.) (Lond.), Haverfordwest.

Klopke: Alan Denis, Dipl.Arch. (U.C.L.).

McCombe: Alan John, B.A.(Arch.) (Lond.), Barnet.

Mallett: Arthur Edward Leslie.

Maw: Raymond Gordon, B.Arch. (Dunelm), Whitburn.

Mitchell: Alan George, A.A.Dipl.

Mitchell: John Charles, Dipl.Arch. (Northern Polytechnic), Yeovil.

Morton: John Barron, Croydon.

Noake: Paul de Vere, B.Arch.(Rand).

Page: Charles Jackson, Dipl.Arch. (Northern Polytechnic).

Price: Gordon Stanley, B.A.(Arch.) (Lond.), Beckenham.
Ray-Jones: Alan, B.A.(Arch.) (Lond.).
Reddie: Edward Graham, Dipl.Arch. (U.C.L.), Caterham.
Russell: Walter Hindmarsh, Dip. Arch., Dip.T.P. (Dunelm), Corby.
Salt: Gilbert Edward Barrow.
Schneider: Joannes Jacobus Bernardus, St. Albans.
Shaw: Philip Colin William, Dipl.Arch. (U.C.L.), Cheltenham.
Smart: Edward Kenneth, Dipl.Arch. (Northern Polytechnic).
Spratley: John Reginald, Dipl.Arch. (Northern Polytechnic).
Stockley: Eugene Alan, Dipl.Arch. (U.C.L.).
Swales: Kenneth, Dip.Arch. (Dunelm), Spenny-moor.
Thomson: David Arthur, Dipl.Arch. (U.C.L.), Sanderstead.
Topham: Rex, B.A.(Arch.) (Lond.), Bristol.
Young: Andrew Graham Howell, B.Arch. (Dunelm), Highcliffe-on-Sea.

AS LICENTIATES (5)

Diggins: Kenneth Harry, Clacton-on-Sea.
Gee: Henry George.
Jackman: Warwick Graham, Exeter.
Kidd: Leonard Victor.
Stubington: Thomas Fischer, M.C.

ELECTION: 2 MARCH 1954

An election of candidates for membership will take place on 2 March 1954. The names and addresses of the candidates with the names of their proposers, found by the Council to be eligible and qualified in accordance with the Charter and Bye-laws, are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary, R.I.B.A., not later than Monday 8 February 1954.

The names following the applicant's address are those of his proposers.

AS FELLOWS (7)

Dow: William Eric [A 1932], 9 The Esplanade, Sunderland, Co. Durham; 17 Nilverton Avenue, Sunderland. S. W. Milburn, G. T. Brown, F. Willey.
Falconer: Peter Serrell [A 1944], 10A Kendrick Street, Stroud, Glos.; St. Francis Lamas Park, Minchinhampton, Stroud. S. S. Careless, H. F. Trew, Lieut.-Col. Eric Cole.
Ford: Lieut.-Colonel William Arthur [A 1953], Home Office, Architects' Branch, Princeton House, W.C.1; 1 Rosemont Road, Richmond, Surrey. A. B. Waters, A. L. Smith, J. W. Buchanan.
Holbrook: Leonard Charles [A 1940], 16 Northumberland Avenue, W.C.2; 422 Selsdon Road Croydon. J. K. Hicks, F. J. Lander, C. G. Mant.
Solomon: Clarence, A.R.I.C.S. [A 1937], 30 St. Mary's Place, Newcastle upon Tyne, 1; 187 Osborne Road, Jesmond, Newcastle upon Tyne, 2. R. N. Mackellar, William Stockdale, G. E. Charlewood.
 and the following Licentiates who have passed the qualifying examination:—
Jelinek-Karl: Rudolph, 22 Chancery Lane, W.C.2; 51 Ossington Street, W.2. R. E. Enthoven, A. R. F. Anderson, W. R. F. Fisher.
Shreeve: Philip Alfred, City Hall, Cardiff; 'Cherry Holt', Fairwater Road, Llandaff, Cardiff. C. F. Ward, Dr. T. A. Lloyd, John Hughes.

AS ASSOCIATES (81)

The name of a school, or schools after a candidate's name indicates the passing of a recognised course.

Adamson: Alan, B.Arch. (Dunelm) (King's Coll. (Univ. of Durham), Newcastle upon Tyne, Sch. of Arch.), 'Maycroft', 9 Gipsy Lane, Nunthorpe, Middlesbrough. Prof. W. B. Edwards, W. E. Haslock, J. H. Napper.
Angus: George, D.A.(Edin.) (Edinburgh Coll. of Art: Sch. of Arch.), 16 Briery Bank, Haddington, East Lothian. T. W. Marwick, J. R. McKay, L. G. MacDougall.
Attenborough: Michael John, Dip.Arch. (Nottm.) (Nottingham Sch. of Arch.), Briargate, Edwalton, Nottingham. Dr. J. L. Martin, W. J. Durnford, A. E. Miller.
Baber: Derek John, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 39 Plasturton Avenue, Canton, Cardiff. Lewis John, Dr. T. A. Lloyd, C. F. Jones.
Baggaley: Alan, B.A.(Arch.) (Sheffield) (Univ. of Sheffield, Dept. of Arch.), 16 Kirkby Avenue, Gleadless, Sheffield, 12. Prof. Stephen Welsh, H. B. S. Gibbs, H. B. Leighton.
Bailey: David Charles, B.A.(Arch.) (Sheffield) (Univ. of Sheffield; Dept. of Arch.), 42A Grange Crescent, Sheffield, 11. Prof. Stephen Welsh, H. B. S. Gibbs, H. B. Leighton.
Bench: Michael John, Dip.Arch. (Birm.) (Birmingham Sch. of Arch.), Church Croft, Vicarage Road, Birmingham, 17. A. Douglas Jones, Herbert Jackson, T. M. Ashford.
Benney: James Dennis Graham, Dip.Arch. (Leics.) (Leicester Coll. of Art and Tech.: Sch. of Arch.), 109 Henvor Road, Newquay, Cornwall. S. Penn Smith, T. W. Haird, C. C. Ogden.
Biley: Derrick Edmund, Dip.Arch. (Nottm.) (Nottingham Sch. of Arch.), 9 North Countess Road, Walthamstow, E.17. Applying for nomination by the Council under Bye-law 3(d).
Boys: John Philip, D.A. (Dundee) (Dundee Coll. of Art: Sch. of Arch.), 103 Pitkerro Road, Dundee. John Needham, A. G. Henderson, T. H. Thoms.
Campbell: Alastair, D.A. (Dundee) (Dundee Coll. of Art: Sch. of Arch.), 12 Hill Crescent, Wormit, Fife. John Needham, T. H. Thoms, G. C. Young.
Cantrell: Donald Ian, B.A.(Arch.) (Sheffield) (Univ. of Sheffield; Dept. of Arch.), 5 Dransfield Road, Crosspool, Sheffield, 10. Prof. Stephen Welsh, H. B. S. Gibbs, H. B. Leighton.
Charles: David Colin, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 50 Lon-Coed Bran, Sketty, Swansea. Lewis John, Dr. T. A. Lloyd, C. G. Tagholm.
Charlesworth: Geoffrey William, Dip.Arch. (Leics.) (Leicester Coll. of Art and Tech. Sch. of Arch.), 2 Manor Park Road, Nuneaton, Warwicks. S. Penn Smith, T. W. Haird, C. C. Ogden.
Chatwin: Charles, D.A. (Dundee) (Dundee Coll. of Art: Sch. of Arch.), 57 Brechin Road, Arbroath. John Needham, T. H. Thoms, Donald Ross.
Clunie: James Andrew Cameron, D.A. (Dundee) (Dundee Coll. of Art: Sch. of Arch.), 'Ashgrove', 36 Millar Street, Carnoustie, Angus. John Needham, Lieut.-Col. Alexander Cullen, Donald Ross.
Cobb: Stephen, B.Arch. (Dunelm) (King's Coll. (Univ. of Durham), Newcastle upon Tyne, Sch. of Arch.), 19 Clayton Park Square, Jesmond, Newcastle upon Tyne, 2. Prof. W. B. Edwards, Prof. J. S. Allen, J. H. Napper.
Coleman: Harold Oswald Melhuish, Dip.Arch.

(Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 35 Teilo Street, Riverside, Cardiff. Lewis John, Harry Teather, C. F. Jones.
Colomb: Spencer Roy, Dip.Arch. (Leics.) (Leicester Coll. of Art and Tech.: Sch. of Arch.), 241 Derby Road, Loughborough, Leics. S. Penn Smith, T. W. Haird, C. C. Ogden.
Creighton: Patrick Gerald, Dip.Arch. (Nottm.) (Nottingham Sch. of Arch.), Oakwoods, Twigg's Lane, Marchwood, Southampton. A. C. Townsend, B. H. Dale, Lieut.-Col. R. F. Gutteridge.
Dalby: Raymond, Dip.Arch. (Nottm.) (Nottingham Sch. of Arch.), 7 Albion Terrace, Doncaster. J. A. Dempster, H. A. Hickson, Hugh Smith.
Doshi: Balkrishna Vithaldas [Final], c/o Mons. Le Corbusier, 35 Rue de Sevres, Paris, 6e, France. Applying for nomination by the Council under Bye-law 3(d).
Freemantle: Raymond Frederick, Dip.Arch. (Leics.) (Leicester Coll. of Art and Tech.: Sch. of Arch.), 12 Aster Road, Bassett, Southampton. F. Chippindale, A. C. Townsend, Ernest Bird.
Gilroy: Kenneth James, D.A. (Dundee) (Dundee Coll. of Art: Sch. of Arch.), 80 Kingsway, Dundee. John Needham, T. H. Thoms, G. C. Young.
Gray: James, Dip.Arch. (Sheffield) (Univ. of Sheffield; Dept. of Arch.), 'Lyndhurst', 17 Clarkson Street, Worsbroughdale, Nr. Barnsley, Yorks. Prof. Stephen Welsh, H. B. Leighton, H. B. S. Gibbs.
Hall: George Arthur, Dip.Arch. (L'pool), Dip.C.D. (L'pool), A.M.T.P.I. (Liverpool Sch. of Arch., Univ. of Liverpool), 25 Parkfield Road, Liverpool, 17. Prof. L. B. Budden, Prof. R. Gardner-Medwin, Prof. Gordon Stephenson.
Hall: John Raymond Morgan, B.Arch. (Wales) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 34 Tydfil Place, Roath Park, Cardiff. Lewis John, Dr. T. A. Lloyd, C. F. Jones.
Hanford: Denis Arthur Louis, Dip.Arch. (Nottm.) (Nottingham Sch. of Arch.), 291 Mansfield Road, Nottingham. A. C. Townsend and the President and Hon. Secretary of the Nottingham, Derby and Lincoln Society of Architects under Bye-law 3(a).
Harvey: Raymond Leonard [Final], 267 Abingdon Road, Oxford. J. R. Tolson, G. R. Hutton, Ronald Ward.
Hickson: Peter Armitage, Dip.Arch. (Sheffield) (Univ. of Sheffield; Dept. of Arch.), 'Three Elms', 30 Cantley Lane, Bessacarr, Doncaster. Prof. Stephen Welsh, H. A. Hickson, Clifford Hickson.
Hindley: Thomas Richard, B.A.(Arch.) (Sheffield) (Univ. of Sheffield; Dept. of Arch.), 39 Stoneleigh Avenue, Coventry. Prof. Stephen Welsh, H. B. Leighton, Rolf Hellberg.
Hoare: (Miss) Janet Cecily, B.Arch. (Wales) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 25 Churchfields, Salisbury, Wilts. Lewis John, Robert Potter, J. E. K. Harrison.
Holister: Frederick Darnton, Junior, M.Arch. (Harvard) (Birmingham Sch. of Arch.), 4 The Parade, Leamington Spa. A. Douglas Jones, Prof. Sir William Holford, H. Fedeski.
Horner: Denys, Dip.Arch. (Leeds) (Leeds Sch. of Arch.), 8A Roman View, Street Lane, Roundhay, Leeds, 8. F. Chippindale, D. A. Fowler, H. Bennett.
Hughes: David, D.A. (Glas.) (Glasgow Sch. of Arch.), 16 Downfield Street, Glasgow, E.2. N. R. J. Johnston, John Watson, William McCrea.

Hughes: John Arfon, B.Arch. (Wales) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 'Craig Wen', Bwlchtocyn, Abersoch, Caerns. Lewis John, 11. T. Seward, Dr. T. A. Lloyd.

Ingham: John Bennett, Dipl.Arch. (Leeds) (Leeds Sch. of Arch.), 135 West Park Road, Gillington, Bradford, Yorks. F. Chippindale, D. A. Fowler, W. A. Eden.

Jamieson: William Bailie Reid [Final], 81 Pond House, Pond Place, Chelsea, S.W.3. Frankland Dark, F. Q. Farmer, D. R. Humphrys.

John: William Howard, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), County Planning Department, Litton Lodge, Clifton Road, Winchester, Hants. Lewis John, Dr. T. A. Lloyd, C. F. Jones.

Jones: Brynley Gilbert, Dip.Arch. (Nottm.) (Nottingham Sch. of Arch.), 1 Trinity Terrace, Baker Street, Abergavenny, Mon. Dr. J. L. Martin, W. J. Durnford, A. E. Miller.

Key: Harry Maurice, B.A. (Sheffield) (Univ. of Sheffield: Dept. of Arch.), 13 Hollythorpe Crescent, Sheffield, 8. Prof. Stephen Welsh, H. B. S. Gibbs, H. B. Leighton.

Knight: Harold Chick, Dipl.Arch. (Leeds) (Leeds Sch. of Arch.), 28 Intake Road, Lowtown, Pudsey, Nr. Leeds. F. Chippindale, D. A. Fowler, Spencer Silcock.

Levy: Alfred, Dipl.Arch. (Oxford) (Sch. of Tech. Art and Commerce, Oxford: Sch. of Arch.), 695 Manchester Road, Bolton, Lancs. J. R. Tolson, E. A. L. Martyn, L. C. Howitt.

Lesisz: Tadeusz, Dipl.Arch. (Oxford) (Sch. of Tech. Art and Commerce, Oxford: Sch. of Arch.), 111 The Broadway, Dudley, Worcs. J. R. Tolson, E. A. L. Martyn, David Decher.

Macdonald: Brian Chetwode Blair (Arch. Assoc. (London): Sch. of Arch.), 7 Walden House, 32 Marylebone High Street, W.1. Arthur Korn, Richard Nickson, Henry Elder.

Mackie: William Robert, D.A. (Glas.), Dip.T.P. (Glas.) (Glasgow Sch. of Arch.), 103 Fotheringhay Road, Maxwell Park, Glasgow, S.1. G. F. Shanks, F. R. Wylie, Walter Underwood.

Matthews: Derrick Arthur, Dip.Arch. (Leics.) (Leicester Coll. of Art and Tech.: Sch. of Arch.), 8 Chestnut Avenue, Derby. S. Penn Smith, T. W. Haird, C. C. Ogden.

Mayhew: Douglas Edward Frank, Dip.Arch. (Nottm.) (Nottingham Sch. of Arch.), 4 Marina Close, Prittlewell, Essex. J. M. Scott, Harold Conolly, Denis Senior.

Meldrum: Alan Neville, Dip.Arch. (Nottm.) (Nottingham Sch. of Arch.), 'Inglewood', North Foreland Drive, Skegness, Lincs. L. D. Tomlinson, J. W. H. Barnes, W. Evans.

Miell: Peter Derek, Dip.Arch. (Leics.) (Leicester Coll. of Art and Tech.: Sch. of Arch.), 13 Elgin Road, Southampton. A. C. Townsend, S. Penn Smith, C. C. Ogden.

Miller-Williams: Alan John Richard, B.A. (Cantab.) (Sch. of Tech. Art and Commerce, Oxford: Sch. of Arch.), c/o Brian S. Tait Esq., The Quay, Gloucester. J. R. Tolson, Colonel N. H. Waller, S. E. Urwin.

Mitchell: Tom Furness, Dip.Arch. (Sheffield) (Univ. of Sheffield: Dept. of Arch.), 1 Linden Avenue, Brampton, Chesterfield. Prof. Stephen Welsh, H. B. S. Gibbs, H. B. Leighton.

Murdoch: Kenneth Lyle Stewart, D.A. (Dundee) (Dundee Coll. of Art: Sch. of Arch.), 'Craigard', 77 Pitkerro Road, Dundee. John Needham, T. H. Thoms, G. C. Young.

Phillips: John [Final], 117 Ashurst Road, North Finchley, N.12. R. B. Craze, T. E. Scott, A. E. Miller.

Pickering: Maurice Emmitt, Dip.Arch. (Birm.)

(Birmingham Sch. of Arch.), 98 Binley Road, Stoke Green, Coventry. A. Douglas Jones, A. H. Gardner, R. Hellberg.

Poole: Dennis Royden, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 48 Fairholme Road, West Kensington, W.14. Lewis John, Dr. T. A. Lloyd, C. F. Jones.

Powell: Wyndham Charles, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 11 Hereford Road, Abergavenny, Mon. Lewis John, Dr. T. A. Lloyd, C. F. Jones.

Preston: Leslie Reginald Gulliver, Dipl.Arch. (Oxford) (Sch. of Tech. Art and Commerce, Oxford: Sch. of Arch.), 66 Chelmsford Street, Lincoln. J. R. Tolson, E. A. L. Martyn, David Beecher.

Pride: Glen Lorimer, B.Sc. (St. Andrews), D.A. (Dundee) (Dundee Coll. of Art: Sch. of Arch.), Mercat House, Church Street, St. Andrews, Fife. John Needham, T. H. Thoms, A. D. Haxton.

Reid: Eric James Athole, D.A. (Dundee) (Dundee Coll. of Art: Sch. of Arch.), 98 Dalhousie Road, Barnhill, Dundee. John Needham, T. H. Thoms, G. C. Young.

Roberts: Eifion Stoddard, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 7 Wordsworth Avenue, Roath, Cardiff. Lewis John, Dr. T. A. Lloyd, C. F. Jones.

Roberts: John Tudor, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), Haulfryn, Hampton Road, Oswestry, Salop. Lewis John, Dr. T. A. Lloyd, Richard Sheppard.

Roberts: Philip James, Dipl.Arch. (Oxford) (Sch. of Tech. Art and Commerce, Oxford: Sch. of Arch.), The Fox Hotel, Chipping Norton, Oxon. J. R. Tolson, E. A. L. Martyn, David Beecher.

Rudkin: John Wilson, Dip.Arch. (Leics.) (Leicester Coll. of Art and Tech.: Sch. of Arch.), 7 Chapel Street, Llangefni, Anglesey, N. Wales. F. Chippindale, T. W. Haird, S. Penn Smith.

Russell: Allan Robertson, D.A. (Dundee) (Dundee Coll. of Art: Sch. of Arch.), 247 Lamond Drive, St. Andrews, Fife. John Needham, T. H. Thoms, A. D. Haxton.

Savidge: Rex Ingram, Dip.Arch. (Nottm.) (Nottingham Sch. of Arch.), 69 Harris Road, Chilwell, Nottingham. A. E. Eberlin and the President and Hon. Secretary of the Nottingham, Derby and Lincoln Society of Architects under Bye-law 3(a).

Scott: Peter Arthur Strange, Dipl.Arch. (Oxford) (Sch. of Tech. Art and Commerce, Oxford: Sch. of Arch.), 49 Bostock Road, Abingdon, Berks. J. R. Tolson, E. A. L. Martyn, Basil Sutton.

Seward: Harold Frank (Arch. Assoc. (London): Sch. of Arch.), 77 Bridgeman Road, Coventry, Warwickshire. Arthur Korn, H. G. Goddard, R. F. Jordan.

Siedlecki: Kazimierz [Final], 120 Holland Park Avenue, W.11. Thomas Ritchie, H. E. Foreman, A. H. Powell.

Simmons: (Miss) Norma, Dipl.Arch. (Leeds) (Leeds Sch. of Arch.), 63 Manston Crescent, Cross Gates, Leeds. F. Chippindale, D. A. Fowler, N. H. Fowler.

Smith: John Derrick, Dipl.Arch. (Leeds) (Leeds Sch. of Arch.), 11 Westfield Avenue, Ackworth Road, Pontefract. F. Chippindale, S. V. Smith, D. A. Fowler.

Sutton: Henry Fort, Dip.Arch. (Birm.) (Birmingham Sch. of Arch.), 70 Woodstock Road, Moseley, Birmingham, 13. T. M. Ashford, A. Douglas Jones, J. B. Surman.

Tabert: Dennis, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 4 Dovehouse Croft, Harlow, Essex. Lewis John, Dr. T. A. Lloyd, Frederick Gibberd.

Toumazis: Dionyssios Antonios, B.A. (Arch.) (Sheffield) (Univ. of Sheffield: Dept. of Arch.), 23 Salisbury Road, N.19. Prof. Stephen Welsh, H. B. S. Gibbs, H. B. Leighton.

Tucker: Leslie John, Dip.Arch. (Leics.) (Leicester Coll. of Art and Tech.: Sch. of Arch.), Home Farm, Down Ampney, Cirencester, Glos. F. Chippindale, K. B. Mackenzie, Frankland Dark.

Underdown: Alwyn John, Dip.Arch. (Leics.) (Leicester Coll. of Art and Tech.: Sch. of Arch.), Hailey Cottage, Illston-on-the-Hill, Leicester. S. Penn Smith, T. W. Haird, C. C. Ogden.

Voaden: Stephen William, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 60 Parsonage Road, Wilpshire, Blackburn, Lancs. P. G. Budgen, Lewis John, C. F. Jones.

Walmesley: Roy Gerard, D.A. (Edin.) (Edinburgh Coll. of Art: Sch. of Arch.), c/o Mrs. Bridge, 1 Grosvenor Gardens, Edinburgh, 12. A. G. Chant, W. H. Kininmonth, T. W. Marwick.

Whitehouse: Roy Harry, Dip.Arch. (Birm.) (Birmingham Sch. of Arch.), 'Mornacott', College Road, Bromsgrove, Worcs. L. C. Lomas, Frederick Hill, A. Douglas Jones.

Wilson: Thomas William Henry, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 73 Maesglas Avenue, Newport, Mon. Lewis John, Dr. T. A. Lloyd, C. F. Jones.

Wiseman: Edward George [Final], 25 Merrilands Road, Worcester Park, Surrey. Edwin Williams, Dr. J. L. Martin, S. A. Hurden.

AS LICENTIATES (6)

Aylward: Ronald Newman, 3 Nork Gardens, Banstead, Surrey. F. H. Jones, A. L. Sharpe, C. C. Ogden.

Duckham: Richard Philip, c/o Imperial War Graves Commission, 32 Grosvenor Square, S.W.1; 2b Long Lane, Finchley, N.3. George Vey and applying for nomination by the Council under Bye-law 3(d).

Noble: Horace, c/o Ministry of Works, Page Street, Westminster, S.W.1; 1 Sutton Close, Abingdon, Berks. George Ford, C. G. Mant, A. G. Alexander.

Tooley: Charles Edward, D.S.C., Messrs. Elsworth Sykes & Co., Ruskin Chambers, Scale Lane, Hull; Barrowdale, Marlborough Avenue, Hessle, E. Yorks. H. Andrew, F. J. Horth, Allanson Hick.

Watson: James Boyne, c/o T. S. Cordiner, Esq., 261 West George Street, Glasgow; 102 Dorchester Avenue, Glasgow, W.2. T. S. Cordiner, N. R. J. Johnston, J. A. Coia.

Young: Ralph Arnold, c/o Messrs. Bromley and Cartwright, 6 Clarendon Street, Nottingham; 7 Grange Avenue, Beeston, Notts. R. W. Cooper and the President and Hon. Secretary of the Nottingham, Derby and Lincoln Society of Architects under Bye-law 3(a).

ELECTION: 4 MAY 1954

An election of candidates for membership will take place on 4 May 1954. The names and addresses of the overseas candidates, with the names of their proposers, are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary, R.I.B.A., not later than Saturday 24 April 1954. The names following the applicant's address are those of his proposers.

AS FELLOWS (2)

Lewis: Anthony Clyde, B.Arch. (McGill) [A 1945], 6 Wainwright Street, St. Clair, Port of Spain, Trinidad, B.W.I.; 80 Long Circular Road, Port of Spain. R. F. Reekie, A. J. Prior, H. L. Fetherstonhaugh.

Simpson: Ian Begg [A 1938], 1107 Oscar Street, Victoria, B.C., Canada. H. W. Binns, F. T. Orman, F. H. Adie.

AS ASSOCIATES (2)

Lawrie: Kenneth Sinclair, Dip.Arch. (Abdn.) (Aberdeen Sch. of Arch.: Robert Gordon's Tech. Coll.), c/o Messrs. Mathers & Haldenby, 15 St. Mary Street, Toronto, Ontario, Canada. E. F. Davies, J. G. Marr, A. G. R. Mackenzie.

Smith: Andrew Charles, Dip.Arch. (Manchester) (Victoria Univ. Manchester: Sch. of Arch.), P.O. Box 301, Broken Hill, Northern Rhodesia. Prof. R. A. Cordingley, J. P. Nunn, Gerald Sanville.

Obituaries

William Milburn, F.R.I.C.S. [F], past President of the Northern Architectural Association, died on 6 November 1953, aged 68.

Mr. Milburn took his B.Sc. in mathematics at Durham University and studied architecture at Sunderland Art School and by correspondence course. He entered his father's office in Sunderland in 1910, in which year he was elected Associate of the Royal Institute and was awarded the Godwin Bursary. He had been Saxon Snell prizeman in 1908. In 1920 he became a partner in the firm.

The list of Mr. Milburn's works is a long one, among them being the Dominion theatre, Tottenham Court Road, the Empire theatres in Southampton, Edinburgh, Cardiff and Liverpool, a number of Territorial Army drill halls, schools in Sunderland including Bede and St. Anthony's grammar schools, housing estates and shops. Mr. Milburn was for many years a member of the Territorial Army, rising to the rank of Colonel, and was awarded the Territorial Decoration.

Mr. S. W. Milburn, M.B.E., M.C., T.D. [F], writes as follows:

"The death of William Milburn, my brother, puts an end to more than forty very happy years spent together in the study and practice of architecture. From Durham University he brought to the firm a mind highly trained in mathematics and science and it was in large-scale planning that he found an absorbing and lasting interest. We shared with delight the joys and sorrows of competition work for many years. From the very early days arbitrations and valuations appealed to him and it was in this field that in later years he excelled. His was a tough, strong, silent nature which, combined with his brilliant mathematical brain, made his advice much sought after. His fighting spirit, skilled advocacy and scrupulous fairness will long be remembered by all who came in contact with him.

"From many happy memories a last bright thought lingers. It was said by a distracted solicitor towards the end of a long drawn out arbitration: 'Why employ solicitors and counsel when William Milburn is acting?'"

Frederick Norman Weightman [F] died on 9 June 1953 at the age of 72 years.

Mr. Weightman served his articles with the firm of Messrs. Oliver, Leeson & Wood of Newcastle upon Tyne. In 1913 he joined Mr.

R. Mauchlen and practised in the north as a partner in the firm of Mauchlen & Weightman, doing a large amount of domestic work. A keen critic, he had a very good knowledge of detail and an eye for good workmanship. In 1908 he was appointed master of the architectural section of the Armstrong College School of Art, the forerunner of the present King's College School of Architecture of Durham University.

He was a keen cricketer and hockey player.

Alan James Brandt [A] died on 15 October 1953, aged only 29. The cause of his death was endocarditis.

Mr. Brandt trained at the Northern Polytechnic. His student days were interrupted by three years in the R.A.F. as bomb aimer and observer, and he did not become an Associate until 1949. He showed a desire to be an architect from his earliest days, and was besides much interested in the arts—choosing 'The Craft Centre' as the title of his thesis—and was a skilful model maker in his spare time. At the time of his death he had spent five years in the office of the City Architect, Bristol.

James Alfred Cope-Christie, O.B.E. [F], Past President of the Institute of Southern Rhodesian Architects, died on 2 January 1953, aged 83.

Mr. Cope-Christie, who had been for some years retired from active practice, had followed his profession in Umtali, Johannesburg and Salisbury. He in fact assisted in the work of laying out the township of Umtali. His known works in Salisbury include the Palace Theatre, the Southern Life Association building, Bechuana House and a number of private houses.

Christopher Croft, F.R.I.C.S. [L], Past President of the Northamptonshire, Bedfordshire and Huntingdonshire Association of Architects, died on 7 November 1953.

Mr. F. B. Allen [L] tells us that Mr. Croft was the last surviving member of the oldest firm of architects and surveyors in Northampton—Messrs. Law, Harris & Croft, founded over one hundred years ago. He was articled to the late John Ingman, of Northampton, then worked for a time in Watford, Herts, first for a Mr. Symes, then for the Watford School Board. For a short time before the first world war he was in practice in Mercers Row, Northampton. He served in that war in the Inns of Court Regiment and later was commissioned in the Royal Engineers, attaining the rank of Captain. In 1920 he joined the firm of Law & Harris and the firm became known as Law, Harris & Croft.

Mr. Croft was Hon. Secretary to the Northamptonshire, Bedfordshire and Huntingdonshire Association of Architects for a number of years and President 1936-37. He was a keen golfer, cricketer and footballer in his early days and up to his death was a member of the 'Saints' Football Club and a Vice-President of the Northampton County Cricket Club. He was a sidesman of Dallington Church for over forty years and took a special interest in the maintenance of the church's fabric.

Mr. Allen says: 'Mr. Croft was greatly respected by all who knew him, by nature a singularly reserved and unassuming man; unless one knew him well it was not possible to appreciate his sterling character. He was a man of high integrity who never spoke evil of anyone or did an unkindness by word or deed.'

Ernest Hollyer Evans [Retd. E] died on 7 August 1953, aged 77. Mr. E. Wamsley Lewis [F] writes:

"Ernest Hollyer Evans was born at Brimscombe in Gloucestershire and educated at

Dean Close School, Cheltenham. As a youth he showed a keen interest in the furniture-makers' workshops and building operatives in the Cotswolds, and was an excellent draughtsman and good colourist. In 1893 he joined the Architectural Association, where in 1896 he was awarded a bronze medal and in 1897 a travelling studentship. From 1896-99 he was articled to Sir Ernest George, R.A. Afterwards, for nine months in 1899 he acted as Clerk of Works for Sir Ernest in Northamptonshire. Returning to London in 1900 he worked as an assistant to Mr. Saxon Snell, but preferring the activities of the workshop, he shortly opened in partnership with Mr. Neatby a studio and workshops in Percy Street, London, where furniture, metal work and various forms of decoration were carried out. The catalogue issued by this firm and photographs and drawings of the work they produced are redolent of the arts and crafts movement of that time, and show the influence of C. R. Mackintosh, Ernest Gimson and Sidney Barnsley. The designs in metal by Evans for electric light brackets and pendants were more individually his own and would not be so easily recognised today as belonging to a past epoch.

"In 1903 he began practice as an architect on his own account in London, but for the first few years his work was principally in Gloucestershire, where he first designed the inevitable lodge and entrance gates at Burleigh Court for his father and then produced numerous workmen's cottages in Minchinhampton and elsewhere and houses of various sizes.

"In October 1914 he joined the Royal Naval Air Service and in 1915 was commissioned in the Royal Field Artillery. On release from the army he became a member of the staff at the Architectural Association school, where many members will remember him as their first-year master in partnership with Gordon Hake. In 1940 he came to Dorset to work on air raid protection for the Dorset County Council, and after the war decided to live in Dorchester, where he died.

"The outstanding characteristic of his work was his care for detail, probably a legacy from Sir Ernest George, in whose office Sir Edwin Lutyens had been trained a few years earlier.

Richard Wylie [A] died on 13 November 1953, aged 75.

Mr. Wylie studied at the School of Art and Science, Gateshead, and served his articles with Mr. Leslie Anderson, Newcastle upon Tyne. He began practice in Gateshead in 1905, but moved back to Newcastle in 1911. Mr. Wylie's principal works consisted of the Carrs Hill housing estate, Gateshead; St. George's Church Hall, Gateshead; lych gates at St. Mary's, Heworth and Sedgfield; a screen at Barnard Castle Memorial; and premises for the P.D.S.A. in Westmorland Road, Newcastle upon Tyne. He was Diocesan Surveyor for Durham from 1925 to 1948.

William Meek Page [F], past President of the New Zealand Institute of Architects, died on 28 May 1953, aged 78.

Mr. Page read architecture at Edinburgh University and served his articles with Mr. D. A. Crombie, of that city. He was afterwards for five years assistant to Sir Rowand Anderson. In 1907 he started his own practice in Wellington, New Zealand. His best known works are the Feilding Boys' High School, the Wairarapa High School and hostel, the Turakina Maori Girls' College at Marton, a branch for the Bank of New Zealand in Wellington and the restoration of the Waitangi Treaty House, Pahi. He was a member of the New Zealand Town Planning Board in 1927.

John Percy Clark [F] died on 23 October 1953, aged 68.

Mr. Clark was educated at Queen Mary's Grammar School, Walsall, and then studied at West Bromwich School of Art and the Royal College of Art. In 1909 he began practice in Wednesbury, Staffs., first in partnership with Mr. Irving Scott, later with Mr. T. McKay Galbraith [A] and his son, J. Forbes Clark [A]. Mr. J. F. Clark and Mr. Galbraith now carry on the practice, which is still known as Scott and Clark.

Mr. J. P. Clark built many schools for various Midland educational authorities and a variety of hotels and licensed premises throughout the country. In 1913 he was appointed architect to Tipton Education Committee—a post he held for 30 years—and in 1935 became architect to Coseley (Staffs.) Urban District Council. He was a prominent Freemason, being Master of St. Bartholomew's Lodge, Wednesbury, in 1921 and, ten years later, Assistant Grand Director of Ceremonies for Staffordshire. He was also a keen cricketer, a fine musician (particularly as an organist)

and an enthusiastic and skilful gardener. In 1910 he was elected to Tipton Urban District Council, and was then believed to be its youngest member.

Edward Roe Brown [L] died on 17 November 1953, aged 64.

Mr. Brown served his articles in Swansea, where he spent his entire career. He was for many years with the Ministry of Works, holding at different times the posts of Chief Site Architect, Royal Ordnance Factories, Wales and Cumberland, and Regional Works Engineer for the Midlands and for Wales. On his retirement he joined his son in the firm of E. R. Brown and Partners, Quantity Surveyors, in Swansea.

John H. Bramwell [A] died on 17 May 1953, aged only 30 years.

Mr. Bramwell received his training at King's College (University of Durham), Newcastle upon Tyne, where he obtained the degree of Bachelor of Architecture with First Class Honours. He was then an assistant from 1949 to 1951 with the firm of E. Maxwell Fry and

Jane B. Drew, and with them worked on the reconstruction of the Tea Centre in Lower Regent Street and on a design for a library in the New University, Ibadan. From 1951 to 1953 Mr. Bramwell was Chief Assistant Architect Bedford County Council, where he worked on the design for North Bedford Further College of Education.

John Francis Groves [Retd. F], past President of the South Wales Institute of Architects, died on 31 October 1953, at the great age of 92.

Mr. Groves served his articles with his cousin, Mr. W. J. Morley, in Bradford, and practised successively in Wimborne, Dorset, and in Newport and Cardiff. In about 1903 he was appointed architect to Tredegar Estate. His principal works were the Church of St. Michael and All Angels, Radford, Nottingham, and St. Luke's Church, Newport; Presbyterian churches in Cardiff and on Barry Island; almshouses, Stow Hill, and the King's Head Hotel and the Tredegar Estate offices in Newport; and the rebuilding of the Corn Exchange and adjoining premises and of Wesley Buildings.

Notes from the Minutes of the Council

MEETING HELD 5 JANUARY 1954

1. **The Royal Gold Medal 1954.** The Council learned with very great pleasure that Her Majesty The Queen had approved the Award of the Royal Gold Medal 1954 to Mr. Arthur George Stephenson, C.M.G. [F] (Australia), and had graciously consented to bestow the Medal in person during her visit to Australia.

The Secretary also reported that Mr. Stephenson had written expressing his deep appreciation of the honour bestowed upon him.

2. **New Year Honours.** The congratulations of the Council were conveyed to the members on whom Her Majesty The Queen had conferred honours in the New Year list, as set out on p. 85 of this JOURNAL.

3. **Appointments.** (A) *R.I.B.A. Representatives on the Architects Registration Council for 1954-1955.* The Royal Institute is entitled to 25 representatives for the year beginning April 1954, and the following were appointed: Harold Anderson [F], D. H. Beatty-Pownall [F], J. T. Castle [A], L. A. Chackett [F], Dr. F. F. C. Curtis [A], A. G. Sheppard Fidler [F], R. O. Foster [F], P. G. Freeman [F], P. K. Hanton [F], J. K. Hicks [F], Howard L. Kelly [F], Cecil Kennard [F], H. Martin Lidbetter [F], Howard V. Lobb [F], E. D. Lyons [A], S. W. Milburn [F], T. E. North [F], J. T. W. Peat [F], Denis Poulton [F], F. L. Preston [F], A. L. Roberts [F], W. A. Rutter [F], Ernest Seel [F], R. H. Uren [F], A. Neville Ward [A].

(B) *R.I.B.A. Representatives on the Admission Committee.* L. A. Chackett [F], C. J. Epril [F], H. Martin Lidbetter [F], J. T. W. Peat [F].

(C) *Ministry of Housing and Local Government Housing Medals, 1954: London Regional Awards Committee.* John Harrison [A] appointed as fourth architect member.

(D) *R.I.B.A. Architecture Bronze Medal: The South Eastern Society of Architects: R.I.B.A. Representative on Jury to consider Award.* R. E. Enthoven [F].

(E) *National Housing and Town Planning Council: Technical Committee: R.I.B.A. Adviser.* F. B. Pooley [A] in place of Edward Armstrong [F].

(F) *Southern Regional Council for Further*

Education: Advisory Committee for Building. R. W. Cave [A] in place of J. R. Tolson [F]. (Note: This appointment is made by the Southern Regional Council in consultation with the R.I.B.A.)

(G) *R.I.B.A. Representatives on B.S.I. Committees.* B/82: Co-ordination of Window Sizes—Lister P. Rees [A] in place of Bruce Martin [A]. LBC/18: Laboratory Furniture and Fittings—G. Newell [A] in place of C. W. Sully [A]. CME/15 Cinema Seats. HIB/- Hardware and Ironmongery Industry Standards Committee. HIB/9 Builders' Ironmongery. HIB/10 Wood Screws and Nails. LGE/11 Electric Signs. RFE/3 Domestic Electric Refrigerators. SAB/- Sanitary Appliances Industry Standards Committee. SAB/1 Sinks and Lavatory Basins. SAB/3 Baths. SFE/6 Chimneys and Flues. SFE/13 Solid Fuel Appliances for Low Cost Housing. SFE/13/2 Solid Fuel Cookers and Combustion Grates. SFE/22 Closed Stoves for Domestic, School and Factory Use. B/77 Refuse Chutes. CHE/16 Dust Bins and Storage Containers. CHE/18 Metallic Finishes. CME/4/5 Auditoria and Safety Lighting in Cinemas. H. E. D. Adamson [A] in place of Bruce Martin [A].

4. **Direct Election to the Fellowship.** On the recommendation of the Institute of South African Architects and the Royal Institute of the Architects of Ireland, Mr. R. C. Abbott, Past President, Transvaal Provincial Institute, and Mr. J. J. O'Gorman, F.R.I.A.I., President of the Architectural Association of Ireland, were elected to the Fellowship under the provisions of the Supplemental Charter of 1925, Section IV, Clause 4.

5. **Christmas Holiday Lectures.** The President referred to the Christmas Holiday Lectures for boys and girls given by the Hon. Lionel Brett [F] which had been well attended by appreciative audiences. On his proposition, a hearty vote of thanks was accorded to Mr. Brett.

6. **Membership.** The following members were elected: as Fellows 10; as Associates 48; as Licentiates 5.

7. **Students.** 112 Probationers were elected as Students.

8. **Applications for Election.** Applications for election were approved as follows: *Election 2 March 1954.* As Fellows 7; as Associates 82; as Licentiates 6. *Election 4 May 1954 (Overseas Candidates).* As Fellows 2; as Associates 2.

9. **Applications for Reinstatement.** The following applications were approved: as Fellow—Winston Walker; as Associate—Mrs. Isobel Margaret Adams.

10. **Resignations.** The following resignations were accepted with regret: Stephen Burgoine [F], James Westbrook Farmer [Retd. F], Mrs. Joyce Blair Deans [A], Mrs. Marla Stewart Fraser Drummond [A], William Arthur Johnson [A], Arthur Henry Wilson Mold [A], Herbert Pascoe [A], Mrs. Margaret Robertson Sutherland [A], Wilfred Shirley Brookes [L], John Francis Chambers [I], Herbert Collis [L], Harold Vint Dyson [L], Reginald Elliott [L], Charles George Gibbs [L], Alfred James Madgin [L], William Harry Lyne Price [L], Stanley Scarr [L], Denis Smith [L], Richard Henry Tyrrell [L], Walter Edward Welch [L].

11. **Applications for Transfer to Retired Members' Class under Bye-law 15.** The following applications were approved: As Retired Fellows—William Thomas Curtis, Thomas Rutter Eltringham, William James Fitt, John Leighton Fouracre, Frederic William Hagell, Arthur Campbell Martin, William Benjamin Turner Newham, Robert Douglas Wells, Arthur Fred Wickenden, William Staveley Willan. As Retired Associates—Alexander Garden Forgie, Henry Ingle Potter, Joseph Summersgill Smith, Richard John Vernal. As Retired Licentiate—William Johnson Clark Coulson.

12. **Obituary.** The Secretary reported with regret the death of the following members: Edwin Arthur Jackson [F], Frederick Henry Tulloch [Retd. F], Caryl Arthur Ransome Barry [A], Richard Wylie [A], Christopher Ronald Cooper [L], Alfred Cuthbert Mellor Lillie [L], Charles Herbert Watson [L], Edward Arthur White [L], Michael Bertram Leitch [Student].

By resolution of the Council the sympathy and condolences of the Royal Institute have been conveyed to their relatives.

Members' Column

This column is reserved for notices of changes of address, partnership and partnerships vacant or wanted, practices for sale or wanted, office accommodation, and personal notices other than of posts wanted as salaried assistants for which the Institute's Employment Register is maintained.

APPOINTMENTS

Mr. Harry S. Barnes [A] has been appointed Architect, P.W.D., in the British Solomon Islands, on a two-year contract. He will be pleased to receive any communications c/o The Secretariat, Honiara, British Solomon Islands Protectorate.

Mr. G. S. Bridgman [F] has taken up an appointment as Consulting Architect with Smith's Building Systems (Birmingham) Ltd., subsidiary company of British Steel Construction (Birmingham) Ltd. His address is c/o Messrs. Smith's Building Systems (Birmingham) Ltd., Smith Road, Wednesbury.

Mr. Alan Roscoe-Hudson [A] has been appointed Architect to the Timber Development Association, 21 College Hill, London, E.C.4.

Mr. G. K. Warren [L] has left Messrs. Yorke Mason & Co., Laidlow Buildings, Kuala Lumpur, Malaya, and has taken up an appointment in the Municipal Architect's Department, Municipal Office, Kuala Lumpur, Malaya.

PRACTICES AND PARTNERSHIPS

The partnership of Messrs. Maxwell Ayrton and Partners has been dissolved by mutual consent and the practice will be carried on under the title of **Maxwell Ayrton and Courtenay Theobald [FF]**, 9 Church Row, N.W.3.

Mr. A. Stanley Barnes [A], 40 Hamilton Square, Birkenhead, has now incorporated the practice of Messrs. R. & E. J. Eccles and will in future practise from 7 Hamilton Square, Birkenhead. (Birkenhead 4025.)

Mr. Maurice Clayton [A] has entered into partnership with **Mr. Roderick Clack** and they are practising from Miller Building, Government Street, Victoria, B.C., Canada.

Mr. Alan E. Crocker [A] has entered into partnership with **Mr. Norman Hunt [A]** and they are practising under the style of **Crocker and Hunt**, at P.O. Box 641, Philcor House, Ndola, Northern Rhodesia.

Mr. Alec Feldman [L] has taken into partnership **Mr. David Bennis [A]** and they will practise from their present offices at Queen's House, 12 Queen Square, Brighton (Brighton 27754), under the style of **Alec Feldman and Partners**. They have acquired the practice of the late **Mr. H. F. Penty [L]** to whom **Mr. Bennis** was chief assistant.

Mr. James Westwater Ferrie [A] has taken into partnership **Mr. William Lobban [A]** and the practice will now be carried on under the style of **Ferrie and Lobban**, from 124 Robinson Road, Singapore, where they will be pleased to receive trade catalogues, etc.

Mr. and Mrs. Ivan E. Fielden [AA] have begun practice under the style of **Ruth and Ivan Fielden**, and their new address is P.O. Box 532, Ndola, Northern Rhodesia.

Mr. Revel Fox [A] has begun in private practice at 72 High Street, Worcester, C.P., South Africa, where he will be pleased to receive trade catalogues, etc.

Mr. L. Rome Guthrie [F] and **Mr. Douglas J. Fyffe [L]** have dissolved partnership. The practice will be carried on by **Mr. Fyffe** alone under the style of **Wimperis, Simpson and**

Fyffe at the same address, 61 South Molton Street, W.1.

Following the death of **Mr. C. Watson [L]**, his partner, **Mr. H. Desmond Hall [A]**, will continue to practise under the style of **Burgess, Holden and Watson** at Beaconsfield, Bucks.

Mr. Victor Hall [A] has opened an office at Elwick Chambers, Ashford, Kent, in addition to his Bexhill office.

Mr. Alec H. Joy [A] has begun practice at 'Ingledene', Northville Road, Kingsbridge, S. Devon (Kingsbridge 2459), where he will be pleased to receive trade catalogues, etc.

Mr. E. Basil Kaye [A] has begun private practice at 34 Station Road, Holmfirth, nr. Huddersfield, where he will be pleased to receive trade catalogues, etc.

The partnership between **Mr. Colin Laird [A]** and **Mr. J. Newel Lewis [A]** has been mutually dissolved. **Mr. Laird** will continue to practise from 9 St. Clair Avenue, Port-of-Spain, Trinidad, British West Indies.

Following the death of **Mr. Frederick N. Weightman**, **Mr. Robert Mauchlen [F]** has taken into partnership **Mr. Peter G. Elphick, A.M.T.P.I. [A]**. The firm will continue to practise from the present office at 12 Saville Row, Newcastle upon Tyne, 1, under the style of **Mauchlen, Weightman and Elphick**.

Messrs. John Melvin and Son (Mr. Gordon B. Biggar [F]), of Mar Street, Alloa, have opened a branch office at 10A Melville Terrace, Stirling, to cover the work of the practice in the Stirling area. (Stirling 1628.) The main office remains at Alloa, and the practice continues unchanged from there.

Messrs. Mence and Moore [A/L] have taken **Mr. J. Newel Lewis [A]** into partnership and will continue to practise under the style of **Mence and Moore**, 33 Abercromby Street, Port-of-Spain, Trinidad, British West Indies, and London.

Mr. James Parker [L], **Mr. John A. Hey [L]** and **Mr. John N. Rushworth [A]** have entered into partnership and are practising from 5 Hall Street, Burnley, 25 Church Street, Colne, and New Market Street, Clitheroe, Lancs. The firm incorporates the practice of **A. R. Gradwell and Sons**, formerly of 17 Shawbridge Street, Clitheroe, now transferred to the Clitheroe address already given. Each office will be pleased to receive trade catalogues, etc.

Mr. Ralph Wright [L] and **Mr. A. R. C. Johnston [A]** have taken into partnership **Mr. D. T. Johnston [A]**. The practice will continue under the style of **Johnston and Wright**, 13 Castle Street, Carlisle.

CHANGES OF ADDRESS

Mr. David Bush [A] has removed to new offices at 22 Tranquil Vale, Blackheath, S.E.3. (LEE Green 7779.)

Mr. Donald M. Corder [A] has removed his main office to 2 High Street, Grays, Essex.

Mr. Michael Holt [A] has removed from 2 Kidderpore Avenue, Hampstead, N.W.3, to 'Wayside', Langley Lane, Ifield, Sussex.

Mr. F. Aylmer Howard [A] has removed his offices to Coupar House, Church Lane, Blandford, Dorset.

Mr. K. A. Kirtikar [A] has changed his address to 13/5 Swinhoe Street, Calcutta, 19, where he will be pleased to receive trade catalogues, etc.

Mr. H. A. C. Masters [A] has changed his office address to 95 Victoria Road, Swindon, Wilts.

Mr. R. Hugh Morfitt [A] has removed to 1 Silverdale Road, Beverley High Road, Hull.

Mr. G. B. A. Williams [A] has removed from 282A Kensington High Street, W.14, to new offices at 40 Great Ormond Street, W.C.1. (HOLborn 4717.)

PRACTICES AND PARTNERSHIPS WANTED AND AVAILABLE

Fellow, 20 years' wide experience, travelled, five years' lecturer in design, experienced in precast concrete research and construction and editing, own car and West End office, seeks appropriate partnership in London or environs. Some capital available. Box 3, c/o Secretary, R.I.B.A.

For Sale. Architectural and surveying practice in east coast town. Leased premises. Equipment and goodwill. Box 4, c/o Secretary, R.I.B.A.

A partner is required for a small general practice with excellent prospects, in a north-east coast market town, to start as chief assistant. Financial arrangements to be discussed. Box 6, c/o Secretary, R.I.B.A.

Associate (37) seeks junior partnership or position leading thereto in southern England. London area or Home Counties preferred. Wide experience of contemporary design. Some capital available. Box 86, c/o Secretary, R.I.B.A.

FOR SALE

Set of plaster casts of the frieze of the Parthenon, approximately to $\frac{3}{4}$ in. scale, each of 42 pieces $2\frac{1}{4}$ in. by $9\frac{3}{4}$ in., in mahogany box with 8 trays. Fine workmanship with conjectural restorations where originals are missing. Also 'The Parthenon, an Essay', by James Fergusson, 1883, and the British Museum 'Guide to the Sculptures of the Parthenon' showing the frieze in the same way. Box 1, c/o Secretary, R.I.B.A.

R.I.B.A. JOURNAL from 1920-1952 complete in buckram binding. Box 2, c/o Secretary, R.I.B.A.

ACCOMMODATION

Member has large room, with bathroom attached, to let; suitable for office. Bloomsbury district. Telephone available. Secretarial work, if required. £150 per annum. Box 5, c/o Secretary, R.I.B.A.

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